dwb

57 AUGUST '88

5th Anniversary Summer Special

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ERIC SAWARD
The Inside Story

SEASON 25
Preview

MARCO POLO
Photo Find

SILVER NEMESIS
Exclusive Pictures

TOM BAKER
The Complete Ratings

THE GREAT WHO MUSICIANS
Simpson & Cary Interviewed

& Much More...

EDITORIAL

5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW

Hello again, and welcome to this landmark issue in fan-publication terms: DWB is five years old and we are marking the occasion with a bumper 48-page Special! (Yes, I know we did a similar thing last December to mark our 50th issue, but any excuse for a celebration!). However, although the cover date is August, ironically you could be reading this in September due to the immense time it took to put this issue together, but not to worry because things should be back on course by next issue which we are committed to bringing out in just under three weeks - in time for PanoptiCon (if we don't collapse from exhaustion first!). Hopefully **then** we might at long last be able to provide you with a couple of fairly important names, for example who the next producer is or even the movie Doctor (really, if the guys at Coast to Coast don't hurry up and announce him soon there is a real danger that people are going to grow tired of the whole thing altogether!).

We hope you'll excuse the slight over-indulgence this issue with the inclusion of the DWB Collectors Guide, but we felt such a significant achievement as a fifth anniversary warranted some kind of retrospective. A few of the more interesting observations from the data on page 29 is that in five years over 75,000 issues of DWB have been printed and page 30 of this issue also marks the **1000th** page since we began! (Incidentally newer readers might be interested to know that as with many fanzines DWB began life on a humble photo-copier and didn't reach its glossy heights until number nine!). Also, a glance down the print-run column shows that DWB is now appropriately at its most popular stage yet in terms of number of readers (who, if you take 2.5 as the accepted number of people who read a magazine on average, now number upwards of 6,000!), and, like any 'proper' fanzine, we have ploughed back this extra revenue into the magazine which is why, from now on, DWB is lavishly typeset throughout (so no more magnifying glasses required to read the letters page!).

Our prime objective on the production side, though, has always been to offer the best value for money WHOzine possible and I think I'm right to say that taking content into account as well DWB is **still** the best value zine available. For example go into any sci-fi bookshop and compare DWB to the other leading fan publications, all of whom also print in excess of 1,000 copies. This issue at 48 pages (with two in full colour) for £2.95 compares more than favourably with Private Who (20 pages, **no** colour) at £1.95; The Frame (32 pages, two in colour) for £2.95; and In-Vision (12 pages, one in colour) at £1.50, although we can reveal that the latter, at least, plan to expand their page count in the near future due to an ever-increasing readership (for more information on the production of In-Vision see pages 36-37).

Also this issue we publish no less than **three** definitive interviews after a relatively quiet year on the chat front. DWB has a reputation for publishing the best quality, original and in depth DOCTOR WHO interviews anywhere, and still to come in '88 are major talks with John Scott Martin, Gerry Davis and artist Alister Pearson.

At the back of this issue you'll also find another splendid article by Jeremy Bentham accompanying our **Marco Polo** photo-find and we would especially like to thank Jeremy and CMS for all the help, advice and information he has given us for four of our five years. If only more fans, and that could mean **you**, could take a greater active interest in the show they purport to appreciate things would be so much better. Even if that only stretches to writing a letter to a fanzine then that is enough because it shows you **cared** enough to write, so come on you apathetic majority - let's see a bit more active participation in the future!

Finally this month (or last month depending on when you read this), we couldn't let this issue go by without mention of John Nathan-Turner who has finally left the production side of DOCTOR WHO with the completion of **The Happiness Patrol**. Whatever we might have said in the past, nine years of anyone's life is an awful lot to give to any one thing, not least a television programme, and while we didn't agree with a lot of his policies we would like to thank JN-T for the good things he did achieve, like the repeats seasons which he fought for and won, and more recently his determination in ensuring, literally, that the show must go on after the BBC asbestos scare which almost threatened to grind production of **The Greatest Show in the Galaxy** to a permanent halt. We wish him luck with his future projects...

Till next month - GARY.

ACKNOWLEDGEMENTS THIS ISSUE

Peter Anghelides, Dave Baston, BBC Video, J.Jeremy Bentham, Vincent Braniff, Tristram Cary, Tony Clark, Sheldon Collins, Paul Cooke, Express Newspapers plc., Robert Cope, Anthony Howe, Dallas Jones, Gordon McAllister, Alister Pearson, Justin Richards, Eric Saward, Dudley Simpson, Jo Thurm(W.H.Allen), Time Out, Paul Townsend, Paul Wood.

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Sixteenth page(65 x 95mm)**£3**

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Sixteenth page(**£3.75**)

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*All ads MUST be in black ink and typed
*Offensive ads or ads in breach of copyright will be refused
*Sixteenth page ads can be set by us for no additional cost
*Discount rates for charity ventures or multiple insertions available on request

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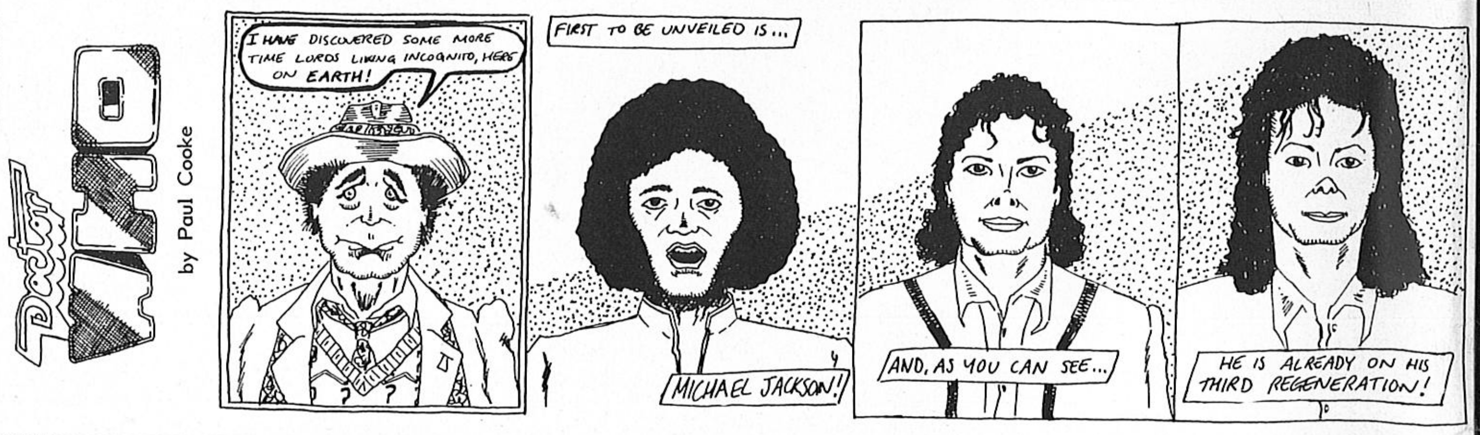
Doctor WHO
by Paul Cooke
I HAVE DISCOVERED SOME MORE TIME LORDS LIVING INCOGNITO, HERE ON EARTH!
FIRST TO BE UNVEILED IS...
MICHAEL JACKSON!
AND, AS YOU CAN SEE...
HE IS ALREADY ON HIS THIRD REGENERATION!

dwb

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Jeremy Bentham pays homage to one of the all-time DOCTOR WHO greats, illustrated with previously unpublished off-screen stills from this little known Season One historical adventure

JNT COPYRIGHT BREACH STORM

JOHN NATHAN-TURNER is currently in hot water with the Writers and Directors Guilds over the "unsolicited screenings" of DOCTOR WHO stories he used to take to American conventions.

The BBC are holding an internal investigation into allegations by former writers and directors on the series who are claiming that Nathan-Turner earnt thousands of pounds to attend the conventions to show the episodes while contravening copyright because they were allegedly shown to paying audiences without BBC approval and as a result it is claimed that actors, writers and directors have lost out.

BITTER

While UK conventions traditionally raise money for charities, US conventions are notoriously big business operations and until recently made big profits for their organisers and similarly lucrative fees for the invited guests. An ex-convention organiser recently told us that JN-T could command a fee in accordance with the number of episodes he would take along with him, and since most conventions are dependant on screening episodes these fees were allegedly sometimes "quite substantial".

One past writer who feels very bitter about the allegations is Eric Saward who told **DWB:** "I am informed by the acting Head of Personnel, Pat Dyer, that John Nathan-Turner is being investigated about the affair.

"People like Ron Katz - who organised many of these conventions - were making big fat profits and John Nathan-Turner was being paid big fat fees to take these tapes to America. Many people went to these conventions for the **purpose** of seeing the tapes; the fact that they paid at the door and received other services along the way like autographs, merchandising, and so on, is incidental.

"He had **no** permission from the BBC and they weren't taken for publicity purposes, which is sometimes what he said, and if they were then the tapes should have been shown freely to the public and not to a fee-paying audience. Also if he was so keen on publicising the show, **why** did he take big fat fees for himself ?"

Other people to have made similar allegations include former script editor and writer Christopher Bidmead and writer/director Peter Grimwade who has complained to the Writers Guild.

Saward comments: "It is **not** a collaboration, we've ironically worked independently and it's come out that we've been saying similar things.

ABUSED

We've not colluded and that's the absolute truth!

"What John's done is he's abused his position as producer by taking tapes to America without permission and he's denied the fees due to actors, writers and directors who have worked on **his** show. It's outrageous!

"It's total abuse and I hope we are paid what is owed to us."

The matter is now in the hands of the BBC's Head of Personnel Glyn Price and Head of Series Mark Shivas.

ERIC SAWARD INTERVIEW
BEGINS ON PAGE 38...

BBC U~TURN ON 'PG' TAPES

BBC VIDEO have announced they will be releasing both 'The Talons of Weng Chiang' and 'Terror of the Zygons' in Britain this November.

The tapes have been widely available for the past 16 months in Australia where **Talons** was certified G (General Audience) and **Zygons** PG (Parental Guidance). However British censors awarded both stories PG and BBC Video were unwilling to release them here with a rating they felt would affect their sales potential. But concerted efforts by many fans - and primarily **DWB** readers who lobbied Enterprises with letters explaining that most people who buy **WHO** videos are over 15 anyway - has finally encouraged the BBC to go ahead and release the stories **complete with their PG** rating! They will come straight onto the market at £9.99 as clearances were obtained for their original release 18 months ago and are still effective. Originally they were to be released in September but it was decided to tie them in with the 25th anniversary in November instead.

No other new titles are scheduled but **The Five Doctors** has been deleted indicating it will re-emerge simultaneously in November at £9.99. However some speculation surrounds **The Brain of Morbius** which is still catalogued at £19.99, but if and when it does resurface at the budget price BBC Video say it is **unlikely** to be the un-cut version. This is because if BBC Video were to release the complete version they would have to start the clearances from scratch which they are unwilling to do.

SEASON 25 DELAYED

SEASON 25 has been delayed to make way for the BBC's extensive coverage of the Olympic Games in September which take place later in the year than usual.

The DOCTOR WHO office has confirmed, however, that Season 25 will instead be going out "In either the first or second week of October" which, at the rate of one episode a week, would take it through the New Year, a period when the BBC traditionally launches a **new** season of programmes.

STOP PRESS

23 AUGUST

The BBC have today confirmed that the new Season will be transmitted, once weekly from Wednesday October 5th at 7.35pm, again opposite Coronation Street.

NEW NOVELTY DISC

A NEW NOVELTY RECORD, **containing over 50 'samples' from various TV shows - including DOCTOR WHO - is about to be unleashed on the British public!**

Entitled 'You have the Right to Remain Silent', by a group who call themselves 'Psuedonym', the record consists of snippets from a multitude of well-known sci-fi and American TV series set against a house beat.

DOCTOR WHO's contribution can be traced to two Hartnell stories; **The Daleks' Master Plan** in which a Dalek can be heard saying "One Dalek is capable of exterminating all", and a piece from **The Time Meddler** where the Doctor tells Vicki "We'll show him whether this is a time machine or not". Released on the Saturday label and distributed through P.R.T. records, the catalogue numbers are SDY5 (12") and 7SDY5(7").

REPEAT DEAL SOUGHT

THE BBC are currently **negotiating pay deals with the actors' and musicians' unions to allow them to run more repeats.**

Existing deals make it too expensive to re-run many old programmes like DOCTOR WHO because of expensive repeat fees.

Actors and musicians are currently paid a price based on a proportion of their original fee but the BBC wants to negotiate an "all rights buyout" with the unions which would see performers paid a percentage of the programme's profits instead.

MOVIE DOCTOR CAST

THE PART **of the big-screen Doctor has finally been cast!**

...But Coast to Coast are intent on keeping his identity secret, at least for the time being! **But** we can reveal he is a well-known actor of international standing...

LATEST NEWS (22nd AUGUST 1988)

A SUCCESSOR for John Nathan-Turner had yet to be appointed when this issue went to press.

Mark Shivas, who took up the post of Head of Series and Serials full time earlier this month, is expected to make his decision by the end of September which is when work effectively commences on Season 26.

S26 WRITER CONFIRMED

Most of the storylines for Season 26 are already underway and we can reveal that one is by Season 25 newcomer Ben Aaronovitch and at least one other writer from the new season has been approached by Cartmel.

However, no directors have yet been appointed and it is likely they will be decided upon by the incoming producer although John Nathan-Turner doesn't leave DOCTOR WHO officially until December.

It is still an open book as to who will succeed him and rumours are circulating the the BBC is having difficulty in filling the post as DOCTOR WHO is apparently no longer regarded as the challenge it used to be. However, at the recent TellyCon event in Birmingham, BBC Series and Serials producer Ruth Boswell, when asked if she would take the job if offered to her, replied "Why not ?". Among her many credits as a producer is ITV's early '70s sci-fi series Timeslip where she was partnered with Victor Pemberton as her script-editor.

WRITE AGAIN

Although many readers have already done so, **now** is an ideal time to write to Mark Shivas letting him know who you think would be ideal is the new producer. As he only recently took up his post full-time it is probable that many of the earlier letters were ignored, and though he isn't likely to take viewers' suggestions to heart, a concerted bout of letter writing will at least remind him how vital for the series his final choice in the next few weeks will be.

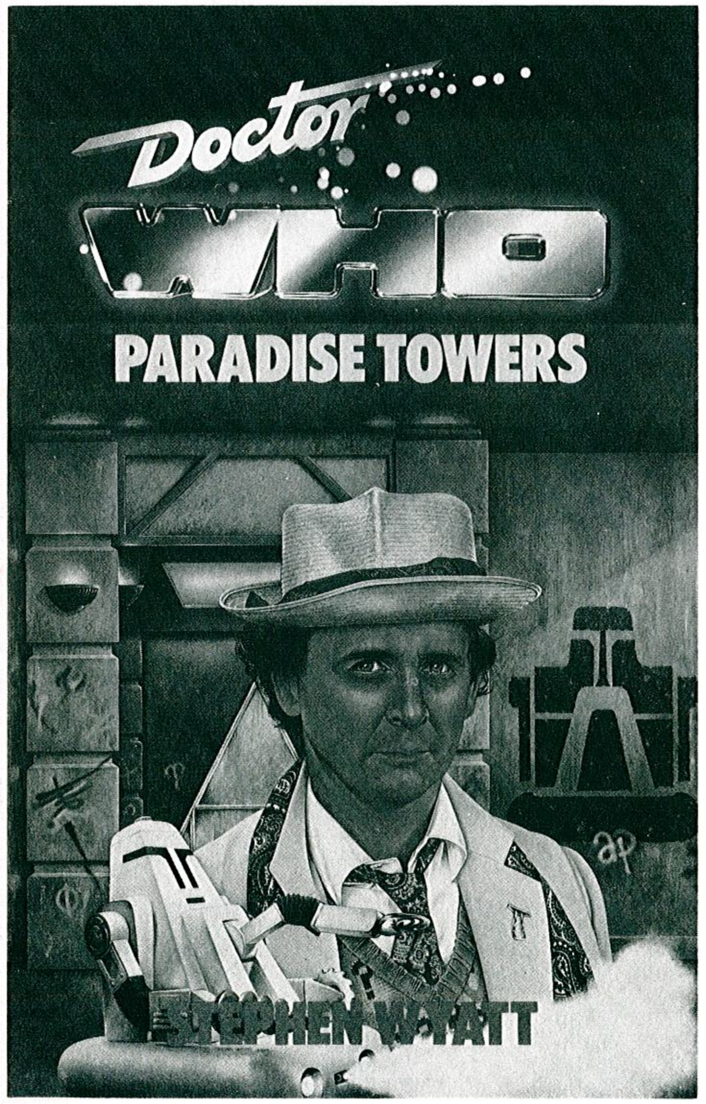
Send your polite, preferably typed letters to:

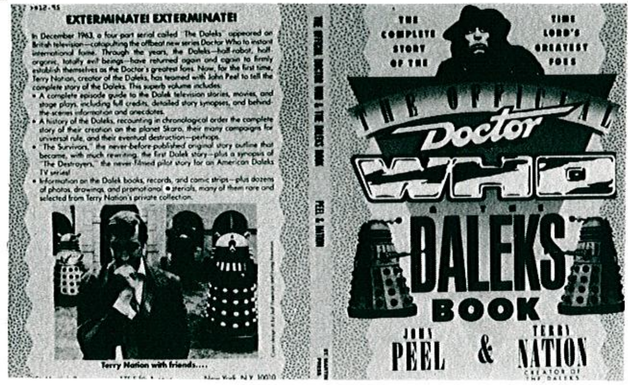
Mr.M.Shivas,
Head of Series and Serials,
BBC TV Centre
Wood Lane,
LONDON W12 7RJ.

NEW BOOKS

PRINTED RIGHT is the cover for the new Dalek book by Terry Nation and John Peel due out in America in September. However, W.H.Allen have decided on a less jazzy and more appropriate cover when they release the book in Britain in the New Year...

Below is the completed cover for **Paradise Towers** by Alister Pearson available in hardback and paperback in December...




$12.95

EXTERMINATE! EXTERMINATE!

In December 1963, a four part serial called "The Daleks" appeared on British television—catapulting the offbeat new series Doctor Who to instant international fame. Through the years, the Daleks—half-robot, half-organic, totally evil beings—have returned again and again to firmly establish themselves as the Doctor's greatest foes. Now, for the first time, Terry Nation, creator of the Daleks, has teamed with John Peel to tell the complete story of the Daleks. This superb volume includes:

- A complete episode guide to the Dalek television stories, movies, and stage plays, including full credits, detailed story synopses, and behind-the-scenes information and anecdotes.
- A history of the Daleks, recounting in chronological order the complete story of their creation on the planet Skaro, their many campaigns for universal rule, and their eventual destruction—perhaps.
- "The Survivors," the never-before-published original story outline that became, with much rewriting, the first Dalek story—plus a synopsis of "The Destroyers," the never-filmed pilot story for an American Daleks TV series!
- Information on the Dalek books, records, and comic strips—plus dozens of photos, drawings, and promotional materials, many of them rare and selected from Terry Nation's private collection.

Terry Nation with friends....

New York, N.Y. 10010

THE OFFICIAL DOCTOR WHO & THE DALEKS BOOK
PEEL & NATION
ST. MARTIN'S PRESS

THE COMPLETE STORY OF THE
TIME LORD'S GREATEST FOES
THE OFFICIAL Doctor WHO & THE DALEKS BOOK
JOHN PEEL & TERRY NATION
CREATOR OF THE DALEKS

W.H.ALLEN have announced their 1989 schedule of simultaneous hardback and paperback releases as follows:

JAN: **Delta and the Bannermen** by Malcolm Kholl
FEB: **The War Machines** by Ian Stuart Black
MAR: **Dragonfire** by Ian Briggs
APR: **Attack of the Cybermen** by Eric Saward
MAY: **The Nightmare Fair** by Graham Williams
APR: **The Chase** by John Peel
JUL: **Mindwarp** by Philip Martin
AUG: **Remembrance of the Daleks** by Ben Aaronovitch
SEP: **The Greatest Show in the Galaxy** by Ben Aaronovitch*
OCT: **The Happiness Patrol** by Graeme Curry
NOV: **Silver Nemesis** by Kevin Clarke

*It has not yet been finally confirmed whether Ben Aaronovitch will be novelising Stephen Wyatt's second **DOCTOR WHO** screenplay – it very much depends on the latter's workload in future months. As always titles are tentatively scheduled and subject to alteration at the publisher's discretion.

Meanwhile John Peel has delivered his manuscript for **The Chase** and W.H.Allen are currently awaiting the arrival of **The Daleks' Master Plan** which should be released in two volumes. The artist for the Dalek covers is likely to be Alister Pearson who informs us that the rough design sketch for **Dragonfire** which we printed in **DWB#56** has not been given clearance for two reasons. Firstly, as the novels are invariably to be found in the children's section of bookshops, W.H.Allen thought it "unwise" to show Kane's melting face on the cover. Secondly, Ian Briggs has specifically asked that the Bio-Mechanoid - as it appeared on screen - **not** be shown in the artwork as it doesn't tie-in with the description in the book. Biggs has instead suggested that either the creature is illustrated to match the text or that it is left out altogether. Alister is naturally reluctant to depict something that fans will not recognise and so has completely redesigned the cover to include Svartos, the crystal, the Doctor and Ace, and a non-melting version of Kane's face superimposed over the entire cover (see next issue).

Other exciting news on the book front is that Wally K.Daly has been commissioned to novelise his abandoned **The Ultimate Evil** script which originally formed part of the axed Season 23. Jo Thurm at W.H.Allen is confident that most of that ill-fated season will eventually be immortalised in book form.

And finally, contrary to rumours currently circulating, although the state of the Dalek stories is decidedly healthier, there is still no sign of the Doug Adams stories materialising in the near future.

THE COMPLETE TOM BAKER RATINGS

		VIEWERS IN MILLIONS	POSITION IN COMPARISON TO OTHER PROGRAMMES	AUDIENCE APPRECIATION AS A PERCENTAGE
SEASON 12				
ROBOT(1)	28-12-74	10.8	25	53
ROBOT(2)	04-01-75	10.7	17	53
ROBOT(3)	11-01-75	10.1	22	-
ROBOT(4)	18-01-75	9.0	30	51
THE ARK IN SPACE(1)	25-01-75	9.4	27	-
THE ARK IN SPACE(2)	01-02-75	13.6	5	-
THE ARK IN SPACE(3)	08-02-75	11.2	17	-
THE ARK IN SPACE(4)	15-02-75	10.2	24	-
SONTARAN EXPERIMENT(1)	22-02-75	11.0	18	-
SPNTARAN EXPERIMENT(2)	01-03-75	10.5	17	55
GENESIS OF THE DALEKS(1)	08-03-75	10.7	23	-
GENESIS OF THE DALEKS(2)	15-03-75	10.5	15	57
GENESIS OF THE DALEKS(3)	22-03-75	8.5	42	-
GENESIS OF THE DALEKS(4)	29-03-75	8.8	36	58
GENESIS OF THE DALEKS(5)	05-04-75	9.8	30	57
GENESIS OF THE DALEKS(6)	12-04-75	9.1	26	56
REVENGE OF THE CYBERMEN(1)	19-04-75	9.5	24	57
REVENGE OF THE CYBERMEN(2)	26-04-75	8.3	28	-
REVENGE OF THE CYBERMEN(3)	03-05-75	8.9	25	-
REVENGE OF THE CYBERMEN(4)	10-05-75	9.4	22	58
SEASON 13				
TERROR OF THE ZYGONS(1)	30-08-75	8.4	29	59
TERROR OF THE ZYGONS(2)	06-09-75	6.1	61	-
TERROR OF THE ZYGONS(3)	13-09-75	8.2	32	54
TERROR OF THE ZYGONS(4)	20-09-75	7.2	45	-
PLANET OF EVIL(1)	27-09-75	10.4	19	-
PLANET OF EVIL(2)	04-10-75	9.9	24	56
PLANET OF EVIL(3)	11-10-75	9.1	29	57
PLANET OF EVIL(4)	18-10-75	10.1	26	54
PYRAMIDS OF MARS(1)	25-10-75	10.5	28	-
PYRAMIDS OF MARS(2)	01-11-75	11.3	15	-
PYRAMIDS OF MARS(3)	08-11-75	9.4	37	-
PYRAMIDS OF MARS(4)	15-11-75	11.7	22	60
THE ANDROID INVASION(1)	22-11-75	11.9	17	58
THE ANDROID INVASION(2)	29-11-75	11.3	24	-
THE ANDROID INVASION(3)	06-12-75	12.1	14	-
THE ANDROID INVASION(4)	13-12-75	11.4	15	-
THE BRAIN OF MORBIUS(1)	03-01-76	9.5	30	-
THE BRAIN OF MORBIUS(2)	10-01-76	9.3	32	-
THE BRAIN OF MORBIUS(3)	17-01-76	10.1	23	57
THE BRAIN OF MORBIUS(4)	24-01-76	10.2	28	-
THE SEEDS OF DOOM(1)	31-01-76	11.4	16	59
THE SEEDS OF DOOM(2)	07-02-76	11.4	30	-
THE SEEDS OF DOOM(3)	14-02-76	10.3	32	-
THE SEEDS OF DOOM(4)	21-02-76	11.1	23	-
THE SEEDS OF DOOM(5)	28-02-76	9.9	26	-
THE SEEDS OF DOOM(6)	06-03-76	11.5	15	-
SEASON 14				
MASQUE OF MANDRAGORA(1)	04-09-76	8.3	40	58
MASQUE OF MANDRAGORA(2)	11-09-76	9.8	22	56
MASQUE OF MANDRAGORA(3)	18-09-76	9.2	29	-
MASQUE OF MANDRAGORA(4)	25-09-76	10.6	23	56
THE HAND OF FEAR(1)	02-10-76	10.5	24	-
THE HAND OF FEAR(2)	09-10-76	10.2	29	-
THE HAND OF FEAR(3)	16-10-76	11.1	20	62
THE HAND OF FEAR(4)	23-10-76	12.0	19	-
THE DEADLY ASSASSIN(1)	30-10-76	11.8	15	-
THE DEADLY ASSASSIN(2)	06-11-76	12.1	11	59
THE DEADLY ASSASSIN(3)	13-11-76	13.0	12	-
THE DEADLY ASSASSIN(4)	20-11-76	11.8	12	61
THE FACE OF EVIL(1)	01-01-77	10.7	23	61
THE FACE OF EVIL(2)	08-01-77	11.1	19	-
THE FACE OF EVIL(3)	15-01-77	11.3	20	59
THE FACE OF EVIL(4)	22-01-77	11.7	19	60
THE ROBOTS OF DEATH(1)	29-01-77	12.8	14	62
THE ROBOTS OF DEATH(2)	05-02-77	12.4	17	-
THE ROBOTS OF DEATH(3)	12-02-77	13.1	15	-
THE ROBOTS OF DEATH(4)	19-02-77	12.6	18	57
TALONS OF WENG CHIANG(1)	26-02-77	11.3	16	-
TALONS OF WENG CHIANG(2)	05-03-77	9.8	28	-
TALONS OF WENG CHIANG(3)	12-03-77	10.2	22	-
TALONS OF WENG CHIANG(4)	19-03-77	11.4	21	60
TALONS OF WENG CHIANG(5)	26-03-77	10.1	13	-
TALONS OF WENG CHIANG(6)	02-04-77	9.3	32	58
SEASON 15				
HORROR OF FANG ROCK(1)	03-09-77	6.8	52	58
HORROR OF FANG ROCK(2)	10-09-77	7.1	51	-
HORROR OF FANG ROCK(3)	17-09-77	9.8	23	60
HORROR OF FANG ROCK(4)	24-09-77	9.9	23	57
THE INVISIBLE ENEMY(1)	01-10-77	8.6	40	-
THE INVISIBLE ENEMY(2)	08-10-77	7.3	55	-
THE INVISIBLE ENEMY(3)	15-10-77	7.5	65	-
THE INVISIBLE ENEMY(4)	22-10-77	8.3	50	60
IMAGE OF THE FENDAHL(1)	29-10-77	6.7	70	-
IMAGE OF THE FENDAHL(2)	05-11-77	7.5	64	75
IMAGE OF THE FENDAHL(3)	12-11-77	7.9	63	-
IMAGE OF THE FENDAHL(4)	19-11-77	9.1	46	61
THE SUNMAKERS(1)	26-11-77	8.5	48	-
THE SUNMAKERS(2)	03-12-77	9.5	36	62
THE SUNMAKERS(3)	10-12-77	8.9	35	-
THE SUNMAKERS(4)	17-12-77	8.4	42	59
UNDERWORLD(1)	07-01-78	8.9	50	65
UNDERWORLD(2)	14-01-78	9.1	37	-
UNDERWORLD(3)	21-01-78	8.9	37	-
UNDERWORLD(4)	28-01-78	11.7	27	-
THE INVASION OF TIME(1)	04-02-78	11.2	28	56
THE INVASION OF TIME(2)	11-02-78	11.4	29	-
THE INVASION OF TIME(3)	18-02-78	9.5	47	-
THE INVASION OF TIME(4)	25-02-78	10.9	28	-
THE INVASION OF TIME(5)	04-03-78	10.3	32	-
THE INVASION OF TIME(6)	11-03-78	9.8	35	-
SEASON 16				
THE RIBOS OPERATION(1)	02-09-78	8.3	42	59
THE RIBOS OPERATION(2)	09-09-78	8.1	36	-
THE RIBOS OPERATION(3)	16-09-78	7.9	38	-
THE RIBOS OPERATION(4)	23-09-78	8.2	36	61
THE PIRATE PLANET(1)	30-09078	9.1	30	61
THE PIRATE PLANET(2)	07-10-78	7.4	52	-
THE PIRATE PLANET(3)	14-10-78	8.2	44	64
THE PIRATE PLANET(4)	21-10-78	8.4	46	64
THE STONES OF BLOOD(1)	28-10-78	8.6	38	-
THE STONES OF BLOOD(2)	04-11-78	6.6	75	-
THE STONES OF BLOOD(3)	11-11-78	9.3	38	-
THE STONES OF BLOOD(4)	18-11-78	7.6	66	67
THE ANDROIDS OF TARA(1)	25-11-78	8.5	45	-
THE ANDROIDS OF TARA(2)	02-12-78	10.1	30	65
THE ANDROIDS OF TARA(3)	09-12-78	8.9	38	-
THE ANDROIDS OF TARA(4)	16-12-78	9.0	45	66
THE POWER OF KROLL(1)	23-12-78	6.5	85	-
THE POWER OF KROLL(2)	30-12-78	12.4	26	-
THE POWER OF KROLL(3)	06-01-79	8.9	51	-
THE POWER OF KROLL(4)	13-01-79	9.9	31	63
THE ARMAGEDDON FACTOR(1)	20-01-79	7.5	93	65
THE ARMAGEDDON FACTOR(2)	27-01-79	8.8	49	-
THE ARMAGEDDON FACTOR(3)	03-02-79	7.8	76	-
THE ARMAGEDDON FACTOR(4)	10-02-79	8.6	60	-
THE ARMAGEDDON FACTOR(5)	17-02-79	8.6	66	-
THE ARMAGEDDON FACTOR(6)	24-02-79	9.6	36	66
SEASON 17				
DESTINY OF THE DALEKS(1)	01-09-79	13.0	28	67
DESTINY OF THE DALEKS(2)	08-09-79	12.7	39	-
DESTINY OF THE DALEKS(3)	15-09-79	13.8	28	63
DESTINY OF THE DALEKS(4)	22-09-79	14.4	27	64
CITY OF DEATH(1)	29-09-79	12.4	50	-
CITY OF DEATH(2)	06-10-79	14.1	44	64
CITY OF DEATH(3)	13-10-79	15.4	34	-
CITY OF DEATH(4)	20-10-79	16.1	16	-
CREATURE FROM THE PIT(1)	27-10-79	9.3	43	-
CREATURE FROM THE PIT(2)	03-11-79	10.8	23	67
CREATURE FROM THE PIT(3)	10-11-79	10.2	36	-
CREATURE FROM THE PIT(4)	17-11-79	9.6	36	-
NIGHTMARE OF EDEN(1)	24-11-79	8.7	41	-
NIGHTMARE OF EDEN(2)	01-12-79	9.6	31	-
NIGHTMARE OF EDEN(3)	08-12-79	9.6	32	-
NIGHTMARE OF EDEN(4)	15-12-79	9.4	32	65
THE HORNS OF NIMON(1)	22-12-79	6.0	100	-
THE HORNS OF NIMON(2)	29-12-79	8.8	56	-
THE HORNS OF NIMON(3)	05-01-80	9.8	40	-
THE HORNS OF NIMON(4)	12-01-80	10.4	26	67
SEASON 18				
THE LEISURE HIVE(1)	30-08-80	5.9	77	-
THE LEISURE HIVE(2)	06-09-80	5.0	103	-
THE LEISURE HIVE(3)	13-09-80	5.0	111	-
THE LEISURE HIVE(4)	20-09-80	4.5	111	65
MEGLOS(1)	27-09-80	5.0	105	61
MEGLOS(2)	04-10-80	4.2	139	64
MEGLOS(3)	11-10-80	4.7	129	-
MEGLOS(4)	18-10-80	4.7	127	63
FULL CIRCLE(1)	25-10-80	5.9	106	-
FULL CIRCLE(2)	01-11-80	3.7	170	-
FULL CIRCLE(3)	08-11-80	5.9	115	-
FULL CIRCLE(4)	15-11-80	5.5	127	65
STATE OF DECAY(1)	22-11-80	5.8	119	-
STATE OF DECAY(2)	29-11-80	5.3	136	-
STATE OF DECAY(3)	06-12-80	4.4	145	-
STATE OF DECAY(4)	13-12-80	5.4	125	69
WARRIORS' GATE(1)	03-01-81	7.1	88	59
WARRIORS' GATE(2)	10-01-81	6.7	93	-
WARRIORS' GATE(3)	17-01-81	8.3	59	-
WARRIORS' GATE(4)	24-01-81	7.8	69	59
THE KEEPER OF TRAKEN(1)	31-01-81	7.6	72	-
THE KEEPER OF TRAKEN(2)	07-02-81	6.1	106	-
THE KEEPER OF TRAKEN(3)	14-02-81	5.2	112	-
THE KEEPER OF TRAKEN(4)	21-02-81	6.1	103	63
LOGOPOLIS(1)	28-02-81	7.1	84	-
LOGOPOLIS(2)	07-03-81	7.7	57	61
LOGOPOLIS(3)	14-03-81	5.8	102	-
LOGOPOLIS(4)	21-03-81	6.1	97	65
REPEATS				
THE ARK IN SPACE(Edited)	20-08-75	8.2	29	-
GENESIS OF THE DALEKS(BBC2)	27-12-75	7.6	56	-
PLANET OF EVIL(1)	05-07-76	5.0	61	-
PLANET OF EVIL(2)	06-07-76	5.0	63	-
PLANET OF EVIL(3)	07-07-76	4.3	87	-
PLANET OF EVIL(4)	08-07-76	3.9	99	-
SONTARAN EXPERIMENT(Edited)	09-07-76	8.2	25	-
PYRAMIDS OF MARS(Edited)	27-11-76	13.7	7	-
THE BRAIN OF MORBIUS(Edited)	04-12-76	10.9	17	-
THE DEADLY ASSASSIN(1)	04-08-77	4.4	72	-
THE DEADLY ASSASSIN(2)	11-08-77	2.6	139	-
THE DEADLY ASSASSIN(3)	18-08-77	3.8	99	-
THE DEADLY ASSASSIN(4)	25-08-77	3.5	104	-
ROBOTS OF DEATH(1 & 2 Edited)	31-12-77	10.0	29	-
ROBOTS OF DEATH(3 & 4 Edited)	01-01-78	7.0	80	-
THE INVISIBLE ENEMY(1)	13-07-78	4.9	60	-
THE INVISIBLE ENEMY(2)	20-07-78	5.5	76	-
THE INVISIBLE ENEMY(3)	27-07-78	5.1	81	-
THE INVISIBLE ENEMY(4)	03-08-78	6.8	35	-
THE SUNMAKERS(1)	10-08-78	3.2	117	-
THE SUNMAKERS(2)	17-08-78	6.5	50	-
THE SUNMAKERS(3)	24-08-78	6.5	49	-
THE SUNMAKERS(4)	31-08-78	7.1	53	-
THE PIRATE PLANET(1)	12-07-79	2.8	123	-
THE PIRATE PLANET(2)	19-07-79	4.0	91	-
THE PIRATE PLANET(3)	26-07-79	3.3	104	-
THE PIRATE PLANET(4)	02-08-79	3.9	103	-
THE ANDROIDS OF TARA(1)	09-08-79	6.2	49	-
THE ANDROIDS OF TARA(2)	16-08-79	10.4	43	-
THE ANDROIDS OF TARA(3)	23-08-79	10.5	43	-
THE ANDROIDS OF TARA(4)	30-08-79	9.6	41	-
DESTINY OF THE DALEKS(1)	05-08-80	4.9	91	-
DESTINY OF THE DALEKS(2)	06-08-80	5.8	59	-
DESTINY OF THE DALEKS(3)	07-08-80	7.1	33	-
DESTINY OF THE DALEKS(4)	08-08-80	6.5	41	-
CITY OF DEATH(1)	12-08-80	6.3	57	-
CITY OF DEATH(2)	13-08-80	5.5	81	-
CITY OF DEATH(3)	14-08-80			-
CITY OF DEATH(4)	15-08-80			-
FULL CIRCLE(1)	03-08-81	4.9	85	-
FULL CIRCLE(2)	04-08-81	4.2	101	
FULL CIRCLE(3)	05-08-81	4.6	92	-
FULL CIRCLE(4)	06 08-81	6.4	60	-
THE KEEPER OF TRAKEN(1)	10-08-81	5.2	71	-
THE KEEPER OF TRAKEN(2)	11-08-81	4.4	93	-
THE KEEPER OF TRAKEN(3)	12-08-81	5.2	71	-
THE KEEPER OF TRAKEN(4)	13-08-81	5.0	74	-

STORIES RANKED IN ORDER OF AVERAGE AUDIENCE SIZE(FIGURES IN MILLIONS):

1st)	THE CITY OF DEATH	14.5	22nd)	NIGHTMARE OF EDEN	9.3
2nd)	DESTINY'DALEKS	13.5	23rd)	ANDROIDS OF TARA	9.1
3rd)	ROBOTS OF DEATH	12.7	24th)	REVENGE'CYBERMEN	9.0
4th)	DEADLY ASSASSIN	12.2	25th)	THE SUNMAKERS	8.0
5th)	ANDROID INVASION	11.68	26th)	THE HORNS OF NIMON	8.75
6th)	THE FACE OF EVIL	11.2	27th)	ARMAGEDDON FACTOR	8.5
7th)	THE ARK IN SPACE	11.1	28th)	HORROR'FANG ROCK	8.4
8th)	THE HAND OF FEAR	10.95	29th)	THE PIRATE PLANET	8.3
9th)	THE SEEDS OF DOOM	10.9	30th)	RIBOS OPERATION	8.1
10th)	SONTARAN EXP'	10.75	31st)	STONES OF BLOOD	8.0
11th)	PYRAMIDS OF MARS	10.73	32nd)	INVISIBLE ENEMY	7.9
12th)	INVASION OF TIME	10.5	33rd)	IMAGE'FENDAHL	7.8
13th)	TALONS'WENG CHIANG	10.35	34th)	TERROR'ZYGONS	7.5
14th)	ROBOT	10.15	")	WARRIORS' GATE	7.5
15th)	CREATURE'PIT	10.0	36th)	LOGOPOLIS	6.7
16th)	PLANET OF EVIL	9.88	37th)	KEEPER OF TRAKEN	6.25
17th)	BRAIN OF MORBIUS	9.78	38th)	FULL CIRCLE	5.25
18th)	UNDERWORLD	9.65	39th)	STATE OF DECAY	5.2
19th)	GENESIS'DALEKS	9.6	40th)	THE LEISURE HIVE	5.1
20th)	MASQUE'MANDRAGORA	9.5	41st)	MEGLOS	4.65
21st)	POWER OF KROLL	9.4		AVERAGE = 9.23	

STORIES RANKED IN ORDER OF AVERAGE POSITION ON TELEVISION CHART:

1st)	DEADLY ASSASSIN	12.5	22nd)	HORROR'FANG ROCK	37
2nd)	ROBOTS OF DEATH	16	23rd)	UNDERWORLD	38
3rd)	SONTARAN EXP'	17.5	")	RIBOS OPERATION	38
")	ANDROID INVASION	17.5	25th)	ANDROIDS OF TARA	39.5
5th)	THE ARK IN SPACE	18	26th)	THE SUNMAKERS	40
6th)	THE FACE OF EVIL	20	27th)	TERROR'ZYGONS	42
7th)	THE HAND OF FEAR	23	28th)	THE PIRATE PLANET	43
")	TALONS'WENG CHIANG	23	29th)	POWER OF KROLL	48
9th)	ROBOT	23.5	30th)	INVISIBLE ENEMY	52.5
10th)	THE SEEDS OF DOOM	24	31st)	STONES OF BLOOD	54
11th)	PLANET OF EVIL	24.5	32nd)	THE HORNS OF NIMON	55.5
12th)	REVENGE'CYBERMEN	25	33rd)	IMAGE'FENDAHL	61
13th)	PYRAMIDS OF MARS	25.5	34th)	ARMAGEDDON FACTOR	63
14th)	BRAIN OF MORBIUS	28	35th)	WARRIORS' GATE	77
15th)	MASQUE'MANDRAGORA	28.5	36th)	LOGOPOLIS	85
16th)	GENESIS'DALEKS	29	37th)	KEEPER OF TRAKEN	98
17th)	DESTINY'DALEKS	30.5	38th)	THE LEISURE HIVE	100.5
18th)	INVASION OF TIME	33	39th)	MEGLOS	125
19th)	NIGHTMARE OF EDEN	34	40th)	FULL CIRCLE	129.5
20th)	CREATURE'PIT	34.5	41st)	STATE OF DECAY	131
21st)	THE CITY OF DEATH	36		AVERAGE = 46	

TOP 25 EPISODES(MILLIONS):			BOTTOM 25 EPISODES(MILLIONS):		
1st)	CITY OF DEATH(4)	16.1	1st)	FULL CIRCLE(2)	3.7
2nd)	CITY OF DEATH(3)	15.4	2nd)	MEGLOS(2)	4.2
3rd)	DESTINY'DALEKS(4)	14.4	3rd)	STATE OF DECAY(3)	4.4
4th)	CITY OF DEATH(2)	14.1	4th)	LEISURE HIVE(4)	4.5
5th)	DESTINY'DALEKS(3)	13.8	5th)	MEGLOS(3)	4.7
6th)	ARK IN SPACE(2)	13.6	")	MEGLOS(4)	4.7
7th)	ROBOTS OF DEATH(3)	13.1	7th)	LEISURE HIVE(2)	5.0
8th)	DEADLY ASSASSIN(3)	13.0	")	LEISURE HIVE(3)	5.0
")	DESTINY'DALEKS(1)	13.0	")	MEGLOS(1)	5.0

CONT'D...

10th)	ROBOTS OF DEATH(1)	12.8
11th)	DESTINY'DALEKS(2)	12.7
12th)	ROBOTS OF DEATH(4)	12.6
13th)	ROBOTS OF DEATH(3)	12.4
")	POWER OF KROLL(2)	12.4
")	CITY OF DEATH(1)	12.4
16th)	ANDROID INVASION(3)	12.1
")	DEADLY ASSASSIN(2)	12.1
18th)	HAND OF FEAR(4)	12.0
19th)	ANDROID INVASION(1)	11.9
20th)	DEADLY ASSASSIN(1)	11.8
")	DEADLY ASSASSIN(4)	11.8
22nd)	PYRAMIDS OF MARS(4)	11.7
")	FACE OF EVIL(4)	11.7
")	UNDERWORLD(4)	11.7
25th)	SEEDS OF DOOM(6)	11.5

10th)	KEEPER'TRAKEN(3)	5.2
11th)	STATE OF DECAY(2)	5.3
12th)	STATE OF DECAY(4)	5.4
13th)	FULL CIRCLE(4)	5.5
14th)	STATE OF DECAY(1)	5.8
15th)	LOGOPOLIS(3)	5.8
16th)	LEISURE HIVE(1)	5.9
")	FULL CIRCLE(1)	5.9
")	FULL CIRCLE(3)	5.9
19th)	HORNS OF NIMON(1)	6.0
20th)	TERROR'ZYGONS(2)	6.1
")	KEEPER'TRAKEN(2)	6.1
")	KEEPER'TRAKEN(4)	6.1
")	LOGOPOLIS(4)	6.1
24th)	POWER OF KROLL(1)	6.5
25th)	STONES OF BLOOD(2)	6.6

TOP 25 EPISODES(POSITIONS):

1st)	ARK IN SPACE(2)	5
2nd)	DEADLY ASSASSIN(2)	11
3rd)	DEADLY ASSASSIN(3)	12
")	DEADLY ASSASSIN(4)	12
5th)	ROBOTS OF DEATH(1)	14
")	ANDROID INVASION(3)	14
7th)	GENESIS'DALEKS(2)	15
")	PYRAMIDS OF MARS(2)	15
")	ANDROID INVASION(4)	15
")	SEEDS OF DOOM(6)	15
")	DEADLY ASSASSIN(1)	15
")	ROBOTS OF DEATH(3)	15
13th)	SEEDS OF DOOM(1)	16
")	TALONS'CHIANG(1)	16
")	CITY OF DEATH(4)	16
16th)	ROBOT(2)	17
")	ARK IN SPACE(3)	17
")	SONTARAN EXP'(2)	17
")	ANDROID INVASION(1)	17
")	ROBOTS OF DEATH(2)	17
21th)	SONTARAN EXP'(1)	18
")	ROBOTS OF DEATH(4)	18
")	TALONS'CHIANG(5)	18
")	PLANET OF EVIL(1)	19
")	HAND OF FEAR(4)	19
")	FACE OF EVIL(2)	
")	FACE OF EVIL(4)	

BOTTOM 25 EPISODES(POSITIONS):

1st)	FULL CIRCLE(2)	170
2nd)	STATE OF DECAY(3)	145
3rd)	MEGLOS(2)	139
4th)	STATE OF DECAY(2)	136
5th)	MEGLOS(3)	129
6th)	MEGLOS(4)	127
")	FULL CIRCLE(4)	127
8th)	STATE OF DECAY(4)	125
9th)	STATE OF DECAY(1)	119
10th)	FULL CIRCLE(3)	115
11th)	KEEPER OF TRAKEN(3)	112
12th)	LEISURE HIVE(3)	111
"th)	LEISURE HIVE(4)	111
14th)	FULL CIRCLE(1)	106
"th)	KEEPER OF TRAKEN(2)	106
16th)	MEGLOS(1)	105
17th)	LEISURE HIVE(2)	103
"th)	KEEPER OF TRAKEN(4)	103
19th)	LOGOPOLIS(3)	102
20th)	HORNS OF NIMON(1)	100
21th)	LOGOPOLIS(4)	97
22th)	ARMAGEDDON FACTOR(1)	93
"th)	WARRIORS' GATE(2)	93
24th)	WARRIORS' GATE(1)	88
25th)	POWER OF KROLL(1)	85

TOM BAKER'S RECORD-BREAKING SEVEN YEAR TENURE as the Doctor saw great extremes in the production and style of the series and nowhere is this better reflected than in the ratings for the period.

Starting with an average of 10 million, it wasn't long before the audience crept up and soon such figures as 12-13 million - seen only in the previous peak period of Season 2 - were to be a common fixture. However, the intervention of Mary Whitehouse and the subsequent change of producer - from Philip Hinchcliffe to Graham Williams - signalled an almost immediate shift away from the 'gothic horror' style that had won over such a large and loyal audience into a more whimsical atmosphere, and though ratings didn't fall too alarmingly, the self-appointed guardian of public decency triggered a decline in audience of some 2-3 million viewers. However, while the fans generally felt their show was being "sent-up", many people obviously still enjoyed its tongue-in-cheek style as figures still held up respectably. When Graham Williams left incoming producer John Nathan-Turner understandably decided to rid DOCTOR WHO of its inherent "tomfoolery" inspired by Williams, script editor Douglas Adams and a by now "uncontrollable" Tom Baker, and although not reverting back to a gothic horror approach, succeeded in making the series notably more serious and polished (and Tom Baker no doubt being told to pull his act together!). This logical step, ironically and remarkably, was rewarded with some of the most consistently worst rated episodes in DOCTOR WHO's entire history, but why should this have been ?

The previous season (17), although greatly maligned by the fans (particularly towards the end), nevertheless drew in splendid figures so no "knock-on" effect could be presented as the cause. Meanwhile on ITV, scheduled directly opposite DOCTOR WHO from the start of the season, was a new US sci-fi import called Buck Rogers in the 25th Century which was billed from the outset as being competition for the eighteen year old homegrown series. Although only depending on an infinitely higher budget and 'cutesie' dialogue as opposed to DOCTOR WHO's emphasis - as always - on strong plot, morals and acting, ITV was evidently succeeding in drawing away an alarming chunk of the Doctor's audience. Arguably the 5 20pm timeslot which Season 18 was soon relegated to didn't help compared to the 6-6 30pm slot previously enjoyed, but nonetheless DOCTOR WHO had experienced countless successes post-Grandstand in the past. Ultimately, perhaps the public were generally tired of Tom Baker who was unquestionably several seasons past his peak in popularity by then...

Publication of these official figures shatters several misconceived myths that have grown due to their previous unavailability, notably concerning the alleged successes of **The Ark in Space** and **The Deadly Assassin.** Though it is true to say **Ark in Space** notched up a considerable success with 13.6 million viewers for its second episode, this was surpassed by no less than **five** Season 17 episodes. While it is reasonable to suggest that **Destiny of the Daleks** and **The City of Death** were highly rated by default due to the blackout ITV strike between August and October 1979, the figures stated still relate to the number of people who watched these stories - regardless of the circumstances - and so stand for the record-breaking (in DOCTOR WHO terms) achievement they are. Special note should also be made of the repeat of **The Pyramids of Mars** shown in November 1976 which won a spectacular 13.7 million viewers, an incredible three million more than saw it first time around and second only to **The City of Death** in the entire history of DOCTOR WHO for largest audience! (The ITV strike also resulted in the **Androids of Tara** repeat preceding Season 17 achieving a marginally higher rating than on its initial showing). **The Deadly Assassin** - also reputed until now as being the highest-rated story ever - was actually eclipsed by **The Robots of Death** from the same season (14) and even 'average' stories like **The Android Invasion** and **The Face of Evil** scored slightly higher than **The Ark in Space!**

It is notable that Seasons 13 and 14 - which amassed such large audiences - actually got off to slow starts, but it is worth considering the affect the heatwaves of 1975 and 1976 had on early-evening TV audiences, particularly on Saturday. Even so, **6.1** million for **Terror of the Zygons** episode two does come as something of a shock!

Throughout the Philip Hinchcliffe period DOCTOR WHO was rarely ever out of the top thirty programmes and even Graham Williams made some surprise appearances towards the end of his first season. Terrible visual effects didn't appear to put people off **Underworld,** with even more tuning in for The **Invasion of Time** whose audience of 10.5 was marginally higher than the previous season's acclaimed six-parter **The Talons of Weng Chiang** with 10.35 million. The **Invasion of Time** also scored a considerable goal with its first two episodes topping the television charts in their respective weeks in Scotland!

The experimental **Key to Time** season didn't prove overwhelmingly successful in terms of ratings, but the sudden phenominal doubling in audience size between episodes one and two of **The Power of Kroll** can partly be attributed to an extensive colour feature in that week's Radio Times. Even after the ITV strike was settled, Season 17 still held up very well, despite a temporary lapse for **The Horns of Nimon** episode one shown as it was during Christmas week. Of the disastrously-received Season 18 stories, only **Warriors' Gate** attracted a near-respectable audience, with even **Logopolis** failing to capitalize on its status as a regeneration story with less than half the viewers he enjoyed in his heyday tuning in to see Tom Baker plummet from the Pharos Project (a trend, strangely, repeated from the similarly poorly supported departures of William Hartnell and Patrick Troughton).

Once again appreciation figures were inconsistently monitored during this period and are useless in measuring the quality of stories between seasons due to the rapid turnaround of the panel used to gauge each programme's merits.

Positions-wise, the extreme between the record-breaking 5th placing of episode two of **The Ark in Space** and the all-time low 139th position recorded similarly by episode two of **Meglos** highlights the startling rise and fall of Tom Baker's era and show's that, on the strength of these figures and with a little hindsight, by Season 18 he was already several seasons beyond his sell-by date...

NEXT ISSUE: The ratings for the Colin Baker and Sylvester McCoy eras, plus the complete ratings for the repeat seasons 'The Five Faces of DOCTOR WHO' and 'DOCTOR WHO and the Monsters'...

INTRODUCTION: LONG-TERM READERS WILL RECALL THAT IN THE RUN-UP TO A NEW SEASON 'DWB' WOULD PROVIDE A USEFUL ARMCHAIR GUIDE TO THE NEW SET OF STORIES (REF: DWB#6 FOR SEASON 21 AND DWB#17/18 FOR SEASON 22). THESE WERE SUBSEQUENTLY DROPPED FOR THE MOST RECENT SEASONS (23 AND 24) WHICH WE FELT JUSTIFIED IN THE LIGHT OF THEIR DISAPPOINTING CONTENT, BUT AT LONG LAST WE ARE DELIGHTED TO PROPHESY A SEASON THAT WARRANTS ENOUGH OPTIMISM TO PROMPT AN IN DEPTH PREVIEW !

TOGETHER WITH PRODUCTION CREDITS AND PLOT TEASERS (WHICH YOU MAY NOT WISH TO READ - YOU HAVE BEEN WARNED!), WE GIVE OUR PREDICTIONS ON THE QUALITY OF THE STORIES BASED ON KNOWN INFORMATION.

SEASON 25 ARMCHAIR GUIDE

REGULAR CREW DATA:

The Doctor	Sylvester McCoy
Ace	Sophie Aldred
Video Effects	Dave Chapman
Special Sound	Dick Mills
Production Associate	June Collins
Script Editor	Andrew Cartmel
Producer	John Nathan-Turner

REMEMBRANCE OF THE DALEKS(7H) 4 episodes
by Ben Aaronovitch

Group Captain Gilmore	Simon Williams
Ratcliffe	George Sewell
Rachel	Pamela Salem
Mike	Dursley McLinden
Alison	Karen Gledhill
Headmaster	Michael Sheard
Reverend Parkinson	Peter Halliday
Harry	Harry Fowler
John	Joseph Marcell
Girl	Jasmine Breaks
Mrs.Smith	Kathleen Bidmead
Martin	William Thomas
Dalek Operators	John Scott Martin Cy Town Tony Starr Hugh Spight David Harrison Norman Bacon Nigel Wild
Dalek Voices	Roy Skelton Royce Mills Brian Miller
Davros	Terry Molloy
Stunt Arranger	Tip Tipping
Visual Effects Designer	Stuart Brisdon
Assistant Floor Managers	Val McCrimmon Lynn Grant
Production Managers	Ian Fraser Michael McDermott
Make-Up Designer	Christine Greenwood
Costume Designer	Ken Trew
Incidental Music	Keff McCulloch
Designer	Martin Collins
Director	Andrew Morgan

Shortly after the TARDIS has whisked its Coal Hill School inhabitants and the first Doctor back in time to Stone Age Earth, the Daleks arrive in the cold winter of London 1963 in search of a priceless artefect the Doctor has left behind: The Hand of Omega...

In a season in which the stories are said to be specifically tailored around his character, Sylvester McCoy couldn't've hoped to get off to a better start than this: a return to "old-fashioned", dramatic, down to earth DOCTOR WHO that has been so missed in recent years and which, for once, promises to live up to the never-ending hype surrounding its build-up to transmission.

It has been a rare event in '80s WHO when the right elements of production come together and gell so well, but this seems to be such an event even if it is an "accidental" one. For example, who in their right mind would dream of giving a virtually unknown 24-year-old the responsibility of penning an all-important season opener featuring TV's most famous metallic nasties on the strength of a few story outlines he happened to submit in the past ? Yet, miraculously, young Mr.Aaronovitch has done his homework, has sifted through reams of countless past DOCTOR WHO and concocted an action-adventure story sure to keep viewers glued to their screens while at the same time paying homage to the roots of the series in a way that compliments the tale rather than detracting from it. And Dalek fans will be pleased to know that their continuity - as developed by Nation, Spooner, Whitaker, Marks and Saward before him - has been faithfully adhered to by Aaronovitch and, if anything, is most reminiscent of their '60s counterparts. Davros has been shunted to the background and the Daleks are again portrayed as free-thinking, logical and merciless beings and once again we will see them plotting amongst themselves and exterminating everything in sight !!

And anyone would be entitled to display some trepidation at the thought of director Andrew Morgan steering this story after his first outing on the show. But here he proves that given a **script** he possesses enough competence to lift a story above that of his average WHO contemporaries. Like **Time and the Rani** it is immensely glossy but pacey as well and the guest cast he has assembled is surely one of the very strongest the series has ever seen. Simon(Upstairs Downstairs)Williams and George(UFO)Sewell join old hands Pamela(**Robots of Death** and now an EastEnder) Salem and Michael Sheard and Peter Halliday whose lists of WHO credits stretch as far back as the '60s ! Also assembled is the largest Dalek cast list ever as always led by John Scott Martin and Roy Skelton, now the only actors to have been credited alongside **all seven** Doctors ! The new-look Daleks themselves - with their reflective slats and "updated" modifications - together with the grey-painted **Revelation** versions still fail to capture the metallic, well-coordinated look of their '60s counterparts but do look quite effective in long-shot (close-ups tend to betray the fact that they are basically 'jelly mould' Daleks mass-produced on the cheap !). **However** the best **is** made of them and it is hoped that the Dalek point-of-view shots (similar in concept to those seen in **The Power of the Daleks Photonovel**) have been retained in the edited version. Also look out for a new concept in Daleks - the Gunner Dalek - which basically resembles a miniature tank atop a Dalek base !

PREDICTION: A moody, atmospheric adventure which will at last put Sylvester on the map and provide him with his first classic tale. The lead contender for Season Poll winner !

THE GREATEST SHOW IN THE GALAXY(7) 4 episodes
by Stephen Wyatt

Captain Scott	T.P.McKenna
Mags	Jessica Martin
Stalls Lady	Peggy Mount
Bell Boy	Christopher Guard
Flower Child	Dee Sadler
The Ringmaster	Ricco Ross
Deadbeat	Chris Jury
Whizz Kid	Gian Sammarco
Chief Clown	Ian Reddington
Nord	Daniel Peacock
Bus Conductor	Dean Hollingsworth
Tumbling Clown	Alan Heap
Clowns	Paul Sadler Phil Sadler Patrick Ford
Visual Effects Designer	Steve Bowman
Assistant Floor Managers	David Tilley Duncan McAlpine
Production Manager	Suzanna Shaw
Make-Up Designer	Denise Baron
Costume Designer	Rosalind Ebbutt
Incidental Music	Mark Ayres
Designer . . . !	David Laskey
Director	Alan Wareing

Roll up ! Roll up ! All on board for the psychic circus, proclaimed by the Ringmaster as being the greatest show in the galaxy...

The only writer from the previous season, Stephen Wyatt, is back with more of the same. That is, taking a familiar scenario and transforming it into a no-holds barred parody, only this time partnered with a director who clearly understands its concept. As such the serious and **disturbing** aspects underlying the script are actually brought to the fore in a way Nick Mallett wasn't capable of doing with **Paradise Towers**, so rather than falling into farce the story instead evolves into an enjoyably sinister, if somewhat different, tale thanks to the effective direction of Alan Wareing. Most of the season's 'comedy' stars appear in this story: Jessica Martin, Peggy Mount and Gian Sammarco (and don't forget, his portrayal could leave you fuming as his character has apparently been based on how JN-T views the average British fan !), but adding a touch of class is distinguished actor T.P.McKenna to tone things down a little...

In years to come this could be seen as the archetypal Sylvester McCoy story; back in the vein of Season 24 but with a competence to rise above it production-wise. To purists such characters as Whizz Kid, Captain Cook, Deadbeat and a rapping Ringmaster, like with Season 24, might be taking the suspension of disbelief too far, but this "heavy metal" style of storytelling is here to stay as long as Andrew Cartmel resides so you'd better get used to it...

PREDICTION: If you enjoyed 'Paradise Towers' then you'll love 'Greatest Show..."(the wordiest DOCTOR WHO title ever by the way!). If you found 'Paradise Towers' disappointing then you might enjoy 'Greatest Show' as it is more effectively realised. At worse, if you simply can't bring yourself to terms with the 'Cartmel effect', you could always practise twiddling your thumbs for four weeks (or maybe that should be seven ? Read on...)

THE HAPPINESS PATROL(7L) 3 episodes

by Graeme Curry

Helen A	Sheila Hancock
Daisy K	Georgina Hale
Susan Q	Lesley Dunlop
Priscilla P	Rachel Bell
Trevor Sigma	John Normington
Joseph C	Ronald Fraser

Visual Effects Designer	Perry Brahan
Assistant Floor Manager	Lynn Grant
Production Manager	Gary Downie
Make-Up Designer	Dorka Nieradzik
Costume Designer	Richard Croft
Incidental Music	Dominic Glyn
Designer	John Asbridge
Director	Chris Clough

The Doctor and Ace arrive on the Earth colony of Terra Alpha where they soon discover that being happy is a matter of survival...

The second 'oddball' story of the season. Unfortunately a slip in the standard of production is destined to make this the season 'dodo'. Apparently much of the season's 1½ million pound budget had been used up by the time this story entered production and an overdraft was needed to complete it but allegedly this wasn't enough to disguise its on-the-cheap feel and poor direction. And with such bizarre elements as a space 'ferret' called Fifi, a character called The Kandyman (modelled on the Bertie Bassett liquorice allsorts character) and a candy-coloured TARDIS (ie: painted in pink and white stripes) the whole thing sounds too crazy for words and even the actors reportedly couldn't take things too seriously hence the rumours of production manager Gary |Downie losing his temper on set while trying to restore order !

A probable reason for its end-of-term party feel is, of course, because the story marks the end of the JN-T era, though one might have hoped they would have restrained the party atmosphere until his farewell bash on the evening of the last day of recording !

As well as on the production side, several actors from the JNT era return to see him out in this story. Lesley Dunlop, who played Norna in **Frontios**, is Susan Q and John Normington plays Trevor Sigma, a far cry from Morgus in **Caves of Androzani** ! They join several more well-known faces (Sheila Hancock, Georgina Hale and Ronald Fraser) making Season 25 a celebrity who's who !

PREDICTION: A slip back into Season 24 mode but thank goodness this story appears to be the exception this season rather than the norm...

SILVER NEMESIS(7K) 3 episodes

by Kevin Clarke

Lady Peinforte	Fiona Walker
Richard	Gerard Murphy
Mrs.Remington	Dolores Gray
De Flores	Anton Diffring
Karl	Metin Yenal
Mathematician	Leslie French
Security Man	Martyn Read
1st Skinhead	Christopher Chering
2nd Skinhead	Symond Lawes
The Queen	Mary Reynolds
Gardener	Terry Duran
Maid	Jacquella Tew
Jazz Musician	Courtney Pine
Walkmen	David Ould
	John Ould
Cyber Leader	David Banks
Cyber Lieutenant	Mark Hardy
Cybermen	Brian Orrell
	Danny Boyd
	Paul Barrass
	Tony Charlton
	Bill Malin
	Scott Mitchell

Visual Effects Designer	Perry Brahan
Assistant Floor Manager	Lynn Grant
Production Manager	Gary Downie
Make-Up Designer	Dorka Nieradzik
Costume Designer	Richard Croft
Incidental Music	Keff McCulloch
Designer	John Asbridge
Director	Chris Clough

What is the secret behind a silver statue, a bow and an arrow of which so many power-hungry factions are desperate to gain possession of ? And what deep secrets lurking in the Doctor's past will be revealed in the process...

Storywise **Silver Nemesis** promises to end the season in a spectacular fashion, but it will be interesting to see how author Kevin Clarke - another new writer and one who has confessed to hardly having ever watched DOCTOR WHO before - manages to fuse so many threads into only thee episodes. The fact that **Silver Nemesis** - supposedly the "anniversary story" - is only three episodes is slightly odd in itself, and even more so when you consider than woven into the plot are such elements as the Cybermen (whether Clarke's interpretation will be faithful to the early versions or a further regression ala **The Five Doctors** and **Attack of the Cybermen** remains to be seen), a new development in the knowledge we have of the Doctor (apparently providing a "turning point" in the show similar to **The War Games** and **The Deadly Assassin**) and 17th and 20th century royal settings to boot! It all sounds very ambitious (perhaps **too** ambitious ?), but if the direction holds up we could have another winner of a story. However it is on the direction side that most uncertainty lies and could well be the weak link in its transition to the screen. Again Chris Clough is directing with Gary Downie as his production manager, yet there is nothing to suggest that the direction will be any better than last season's all-location fiasco **Delta and the Bannermen,** which seemed simply to serve as a working holiday for the production team where anything seemed to go (and often did!). The fact that Chris Clough has won Marvel's directors award the last two years running isn't really saying much considering the standard of the competition he's been faced with (though this year he'd better look out !), and while at times he does display great imagination, this is never sustained and some of his work on DOCTOR WHO has been downright shoddy (and whatever he may think his sets **have** been generally badly lit !). Maybe he's been waiting for a strong story to get his teeth into in which case this must surely be it. The success of **Silver Nemesis** surely rests in is hands...

Among the distinguished cast look out for appearances as extras from some of JN-T's old friends, including Nicholas Courtney and Fiona Cumming, plus a scene in which jazz saxophonist Courtney Pine (currently in the top 40) can be seen and heard playing in the background.

(PHOTO FEATURE: Pages 22 & 23...)

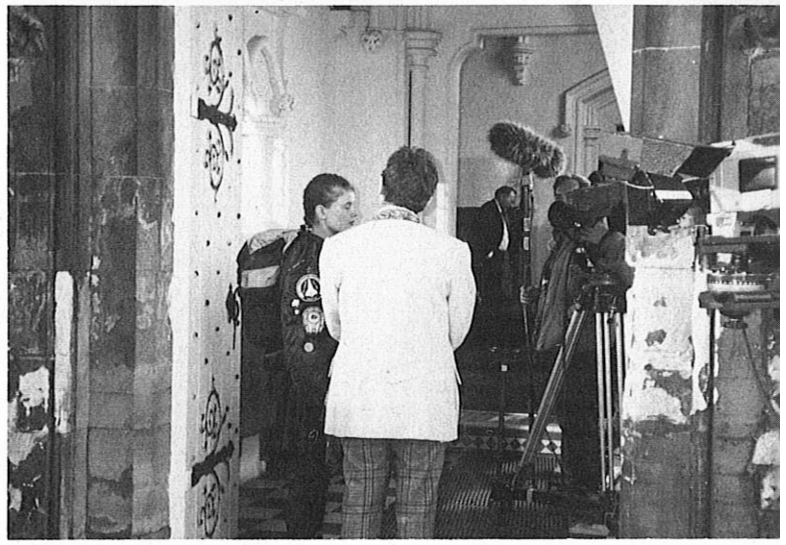
PREDICTION: The story this season most shrouded in secrecy, but whatever it might hold you can be sure of some major shocks and surprises...

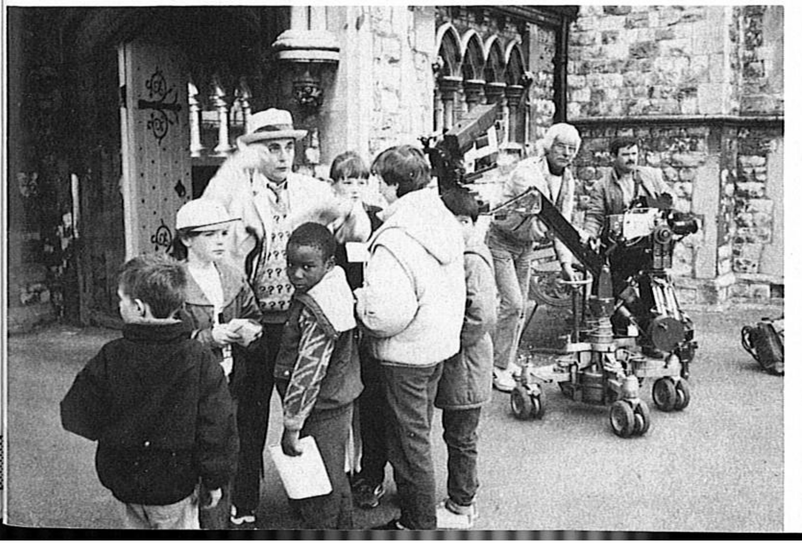
OVERALL VERDICT: John Nathan-Turner seems to have pulled out all of the stops to ensure he goes out on a relative high - as well as leaving his mark well and truly via 'Silver Nemesis' - with a generally varied mix between Cartmel's and the old-style of DOCTOR WHO.

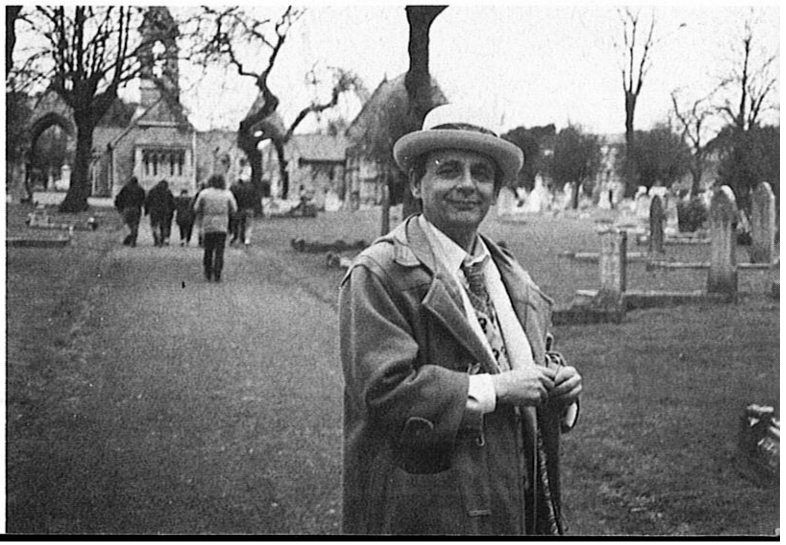
Our prediction for the season polls: 1st-REMEMBRANCE OF THE DALEKS**; a style of story missing for too long and too popular to ignore, 2nd-**SILVER NEMESIS **following hot on its heels as another of the infinitely more popular action-adventure stories but slightly losing out in the direction stakes and one or two script discrepencies, 3rd-**THE GREATEST SHOW IN THE GALAXY**; A production which proves this type of 'oddball' story can work in its own right though its placing in the poll dictates that one 'oddball' story a season is quite enough, Mr.Cartmel, 4th-**THE HAPPINESS PATROL **but well, where would** DOCTOR WHO **be without its proverbial 'dodo' each season ?**

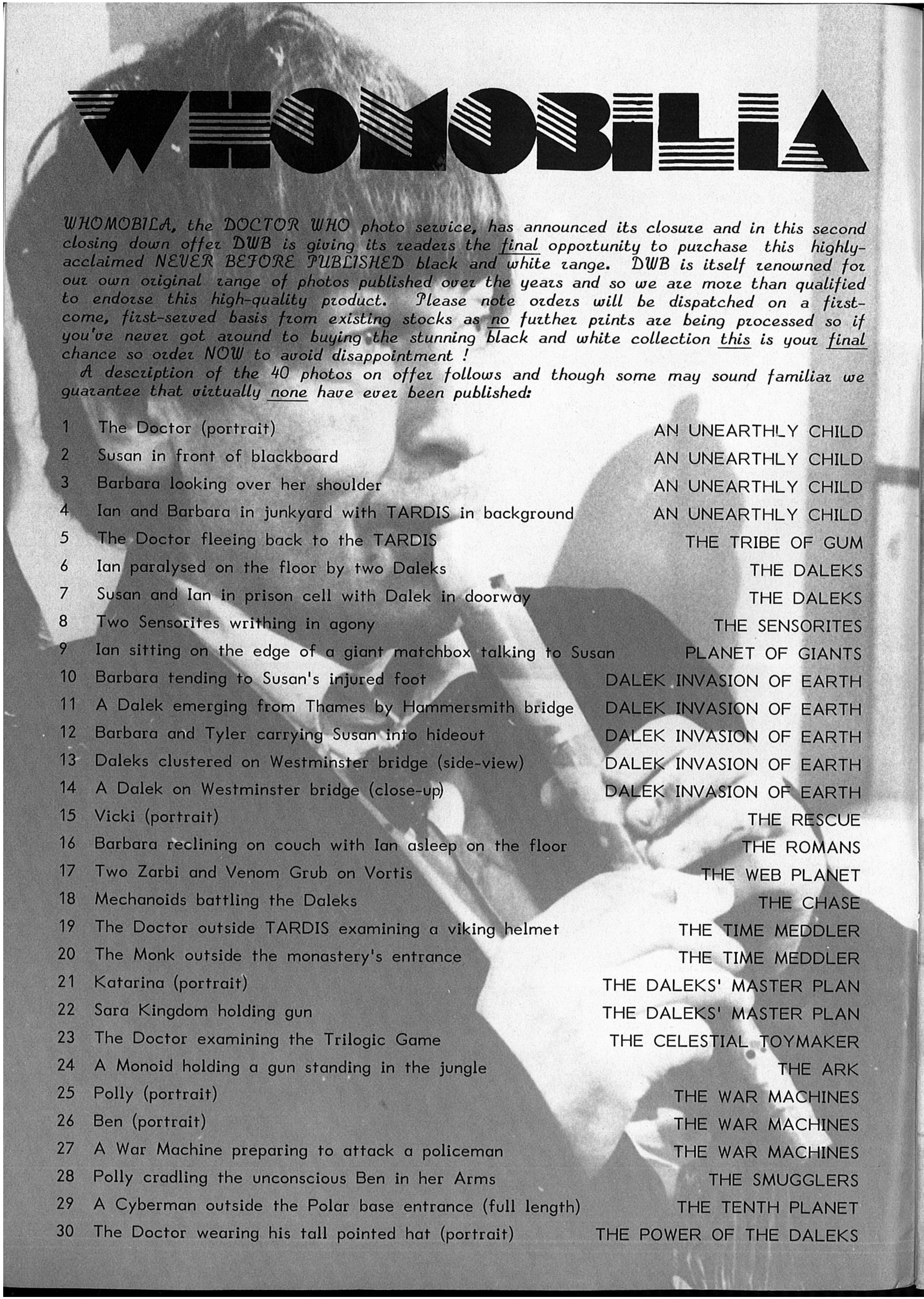
PLEASE, do remember that this has been a piece of purely speculative pre-season fun and for all we know our predictions could be way out. We'll just have to wait till October to see...

OPPOSITE PAGE: A further selection of stills taken on location at Willesden Cemetry last April for REMEMBRANCE OF THE DALEKS. (Photographer: Sheldon Collins)







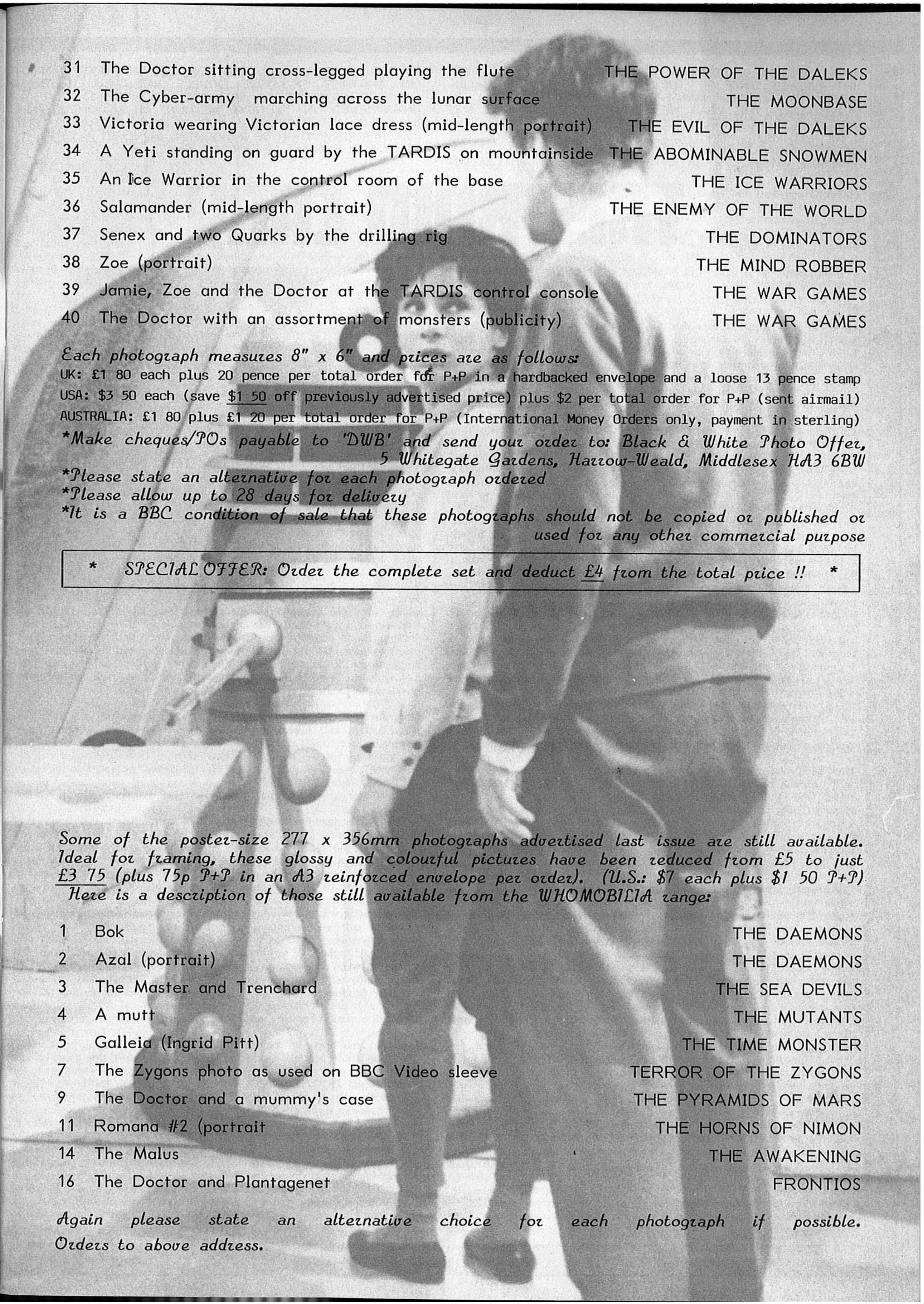


WHOMOBILIA

WHOMOBILA, the DOCTOR WHO photo service, has announced its closure and in this second closing down offer DWB is giving its readers the final opportunity to purchase this highly-acclaimed NEVER BEFORE PUBLISHED black and white range. DWB is itself renowned for our own original range of photos published over the years and so we are more than qualified to endorse this high-quality product. Please note orders will be dispatched on a first-come, first-served basis from existing stocks as no further prints are being processed so if you've never got around to buying the stunning black and white collection this is your final chance so order NOW to avoid disappointment !

A description of the 40 photos on offer follows and though some may sound familiar we guarantee that virtually none have ever been published:

1	The Doctor (portrait)	AN UNEARTHLY CHILD
2	Susan in front of blackboard	AN UNEARTHLY CHILD
3	Barbara looking over her shoulder	AN UNEARTHLY CHILD
4	Ian and Barbara in junkyard with TARDIS in background	AN UNEARTHLY CHILD
5	The Doctor fleeing back to the TARDIS	THE TRIBE OF GUM
6	Ian paralysed on the floor by two Daleks	THE DALEKS
7	Susan and Ian in prison cell with Dalek in doorway	THE DALEKS
8	Two Sensorites writhing in agony	THE SENSORITES
9	Ian sitting on the edge of a giant matchbox talking to Susan	PLANET OF GIANTS
10	Barbara tending to Susan's injured foot	DALEK INVASION OF EARTH
11	A Dalek emerging from Thames by Hammersmith bridge	DALEK INVASION OF EARTH
12	Barbara and Tyler carrying Susan into hideout	DALEK INVASION OF EARTH
13	Daleks clustered on Westminster bridge (side-view)	DALEK INVASION OF EARTH
14	A Dalek on Westminster bridge (close-up)	DALEK INVASION OF EARTH
15	Vicki (portrait)	THE RESCUE
16	Barbara reclining on couch with Ian asleep on the floor	THE ROMANS
17	Two Zarbi and Venom Grub on Vortis	THE WEB PLANET
18	Mechanoids battling the Daleks	THE CHASE
19	The Doctor outside TARDIS examining a viking helmet	THE TIME MEDDLER
20	The Monk outside the monastery's entrance	THE TIME MEDDLER
21	Katarina (portrait)	THE DALEKS' MASTER PLAN
22	Sara Kingdom holding gun	THE DALEKS' MASTER PLAN
23	The Doctor examining the Trilogic Game	THE CELESTIAL TOYMAKER
24	A Monoid holding a gun standing in the jungle	THE ARK
25	Polly (portrait)	THE WAR MACHINES
26	Ben (portrait)	THE WAR MACHINES
27	A War Machine preparing to attack a policeman	THE WAR MACHINES
28	Polly cradling the unconscious Ben in her Arms	THE SMUGGLERS
29	A Cyberman outside the Polar base entrance (full length)	THE TENTH PLANET
30	The Doctor wearing his tall pointed hat (portrait)	THE POWER OF THE DALEKS
31	The Doctor sitting cross-legged playing the flute	THE POWER OF THE DALEKS
32	The Cyber-army marching across the lunar surface	THE MOONBASE
33	Victoria wearing Victorian lace dress (mid-length portrait)	THE EVIL OF THE DALEKS
34	A Yeti standing on guard by the TARDIS on mountainside	THE ABOMINABLE SNOWMEN
35	An Ice Warrior in the control room of the base	THE ICE WARRIORS
36	Salamander (mid-length portrait)	THE ENEMY OF THE WORLD
37	Senex and two Quarks by the drilling rig	THE DOMINATORS
38	Zoe (portrait)	THE MIND ROBBER
39	Jamie, Zoe and the Doctor at the TARDIS control console	THE WAR GAMES
40	The Doctor with an assortment of monsters (publicity)	THE WAR GAMES



Each photograph measures 8" x 6" and prices are as follows:

UK: £1 80 each plus 20 pence per total order for P+P in a hardbacked envelope and a loose 13 pence stamp

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Some of the poster-size 277 x 356mm photographs advertised last issue are still available. Ideal for framing, these glossy and colourful pictures have been reduced from £5 to just £3 75 (plus 75p P+P in an A3 reinforced envelope per order). (U.S.: $7 each plus $1 50 P+P)

Here is a description of those still available from the WHOMOBILIA range:

1	Bok	THE DAEMONS
2	Azal (portrait)	THE DAEMONS
3	The Master and Trenchard	THE SEA DEVILS
4	A mutt	THE MUTANTS
5	Galleia (Ingrid Pitt)	THE TIME MONSTER
7	The Zygons photo as used on BBC Video sleeve	TERROR OF THE ZYGONS
9	The Doctor and a mummy's case	THE PYRAMIDS OF MARS
11	Romana #2 (portrait	THE HORNS OF NIMON
14	The Malus	THE AWAKENING
16	The Doctor and Plantagenet	FRONTIOS

Again please state an alternative choice for each photograph if possible. Orders to above address.

INTRODUCTION: LAST YEAR IN AN INTERVIEW FIRST 'DWB' INTERVIEWED TWO OF THE ORIGINAL PRINCIPLE DALEK OPERATORS, KEVIN MANSER AND ROBERT JEWELL, IN AUSTRALIA. THIS YEAR WE RETURNED DOWN-UNDER AND MET TWO MORE PEOPLE WHO HAVE WORKED ON A SELDOM-EXPLORED BUT NONETHELESS INTEGRAL ASPECT OF THE SERIES; DURABLE COMPOSERS TRISTRAM CARY AND DUDLEY SIMPSON, WHOSE ASSOCIATIONS WITH THE SHOW ALSO BEGAN VIRTUALLY FROM THE BIRTH OF 'DOCTOR WHO' ITSELF ! IN ANOTHER EXCLUSIVE DOUBLE INTERVIEW TRISTRAM CARY (INTERVIEWED IN ADELAIDE) AND DUDLEY SIMPSON (INTERVIEWED IN SYDNEY) RECOUNT THE COMPLEXITIES INVOLVED IN PROVIDING THE MUCH-UNDERRATED BUT ESSENTIAL DIMENSION OF INCIDENTAL MUSIC TO A SERIES AS DIVERSE IN FORMAT AS 'DOCTOR WHO'...

TRISTRAM CARY

INTERVIEWED FOR 'DWB' AT HIS HOME IN ADELAIDE, SOUTH AUSTRALIA, IN MARCH 1988 BY VINCENT BRANIFF (ARRANGED BY PAUL TOWNSEND)

How did your interest in music begin ?
I was very lucky to be brought up in Oxford, which must be one of the most cultured cities in the world. My mother was a very good musician trained in singing, the piano and cello while my father was a writer. I was the third of four sons and it was automatic that we were sat down in front of the piano at five years of age and told to get on with it (it was assumed that because we were a musical family it would be unthinkable not to do music at home). It was all classical music and I did not get any contact with popular music of the time, which in jazz terms would have been people like Glenn Miller, Irving Berlin and Gershwin principally, because my mother did not like them and she also frowned upon some classical composers like Stravinsky Bartök.

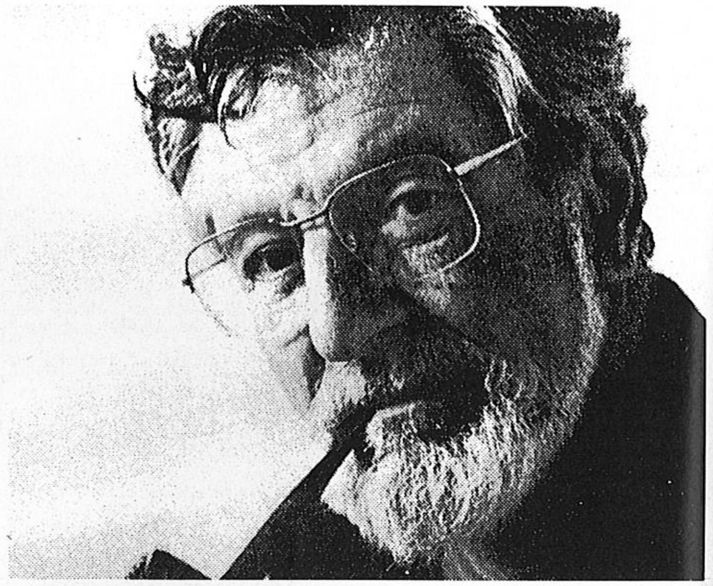
I didn't think of taking music up professionally until the war in 1939 when I was 14. My eyesight wasn't good enough to be a pilot which I'd wanted to be so I went into a technical branch (RADAR) and it was all very top secret of course. For the first time in my life I was taken away from music which I had always had via our piano at home and in the Navy all the lads had a great knowledge of popular music that I didn't and the sort of music that was coming over the tannoy wasn't my kind of music.

After the war my father, who was not rich, was keen for me to get a job with a secure income so I got a scholarship to Oxford and did some training in science with the idea of becoming a Doctor. My father was very pleased but somewhere along the line I decided to become a composer instead. I used the scholarship to get a degree in philosophy so I could go to London where I went to the Trinity College of Music. At the same time I was doing my pioneering work in electronic music which was around '48. I was entitled to a gratuity after the war service, a new suit and £50 (which would be equivalent to £1000 today) so I bought a disc recorder on which I did a lot of my early work.

How did you eventually manage to combine your musical interest with television ?
After the war there was not much television, just one BBC channel, but I cut my teeth on radio. In the mid-fifties when I'd graduated I didn't want to do anymore studying because by then I'd got my Oxford degree, my music diploma and an electronics diploma. I could have gone into teaching but I didn't want that so I worked in a gramophone shop to scrape some money together to get married and my father helped me buy a house

At some point I decided to make a living out of music. In the fifties there was a thing called The Third Programme - now called Radio 3 - which was a sort of golden age of radio. The money wasn't very good but artistically it was terrific so I wrote a dozen letters to radio producers whose names I got out of The Radio Times. I was living in Wimpole Street by that time where these people hung out in the pubs but I was wise enough not to tap them on the shoulder in pubs and say "Give me a job" so I wrote them letters instead. Half of them replied, two of them saw me and one actually gave me a job. It was writing songs for classical guitar which went down quite well and it didn't cost them much, about three guineas. Within a year I was thinking of giving up the gramophone shop as I was getting my name in The Radio Times regularly and the BBC were beginning to trust me a little bit, that is to say I was conducting my own stuff for about seven or eight people.

Then the next big step was my first feature film, The Ladykillers, with Alec Guiness which still runs and produces about £150-£200 a year income for me now. My royalties from that never stop and I bank that in London so when I eventually go over there to write my book I hope to live off the royalties from The Ladykillers and such-like to finance the project (the same thing applies to the royalties from **DOCTOR WHO**).



What was your first TV score ?
I think it was a thing called The Jackdaw which was for children and I did this thing for radio called The Ballad of Peckham Rye which won the Italia Prize which was the big prize in radio at that time so that really put me on the map.

Then there was the advent of VHF and technical avenues were opening up and I got myself a reputation for making weird noises because the Radiophonic Workshop hadn't really started up and so a lot of my electronic stuff was quite rare (I used to build my own synthesizers).

How did your involvement with DOCTOR WHO begin ?
Rex Tucker and I had got on so very well previously and with some producers you do hit it off straight away. So Rex rang me up and said "We're doing this new science fiction series for kids, will you do some music for it ?". This was before Ron Grainer had even done the title music. A little later on he rang me up to say "Forget about that, someone else is doing Serial A"(The Tribe of Gum).

So you were asked to do the very first story ?
Yes, but it was subsequently cancelled. If I had done it I would have done the title music but I couldn't have done it any better than Ron Grainer's which was a tremendous piece. Anyway, Chris Barry said to me "We've got the title tune now but can you do the score for the second story ?".

Were you given a brief of what the series was about as no episodes had been screened up to then ?
Well, I was sent a script and I had a look at a Dalek - which was not very impressive - but basically I was used to radio and working from scripts anyway. I used to ring up actors occasionally and say "I'm not sure how this speech will time, can you say it for me over the phone so I've got some idea of the length". I also devised a way of utilising several tracks using four tape recorders. Tape A would be basic forest atmosphere, etc..

How did you approach composing for the Daleks ?
This was to be an all electronic score and I took the approach as I would to any sci-fi. As you know you've got a whole gang of middle-aged **DOCTOR WHO** fans these days, but in those days it was definitely a cheap kids' show so what one was trying to do was reasonably simplistic to hold your audience. If possible one always liked to clear three weeks to do **DOCTOR WHO** because if you tried to do other things in between it all got rather confusing. A lot of electronic music these days is instrumental imitation whereas in those days one was exploiting electronic music for its **weirdness** and I discussed with Chris Barry what he wanted the music to do.

In those days you had to do the music **before** the acting, that is to say a lot of it you just weren't sure about. For example, you'd go into the studio and the director would say "The timing on this scene is completely out" or I'd tell him that in the script things were looking up so I'd written an optimistic piece of music but he'd say "No, no. I'm playing this scene with the emphasis on the down-beat elements of the story".

"'DOCTOR WHO' WAS DEFINITELY A CHEAP KIDS' SHOW"

I see I'm credited with about eight **DOCTOR WHOs** but on at least two of those they used previous tracks and they said "We haven't got enough money to commission new music but we'll pay you if we can use existing music". Sometimes I would say, a) Can you pay more money ?, and b) Can you tell me what you will be doing with the music ? (because I've had ballet companies screw my music up entirely as they'd cut big chunks out if they wanted a particular sequence of steps and found they wanted twenty seconds less so they'd chop it about and completely lose the flow and feel of the music).

Did they do that with your second and third Dalek stories from your original Dalek score ?
A bit but I didn't mind so much because it was non-synch atmospheric music. I'd much rather have done it in my own studio so I could say "You don't really need 1'45" of this but don't worry because I can re-mix it so you don't have to chop great chunks out". But let's face it, nobody is listening to the music anyway, only subconsciously. When somebody says "I didn't really notice the music", it is a compliment because the music shouldn't be obtrusive. One of my early movies, Time Without Pity with Michael Redgrave, the director said he wanted lots of music and really loud so we did it and half the critics said the music was too loud and obtrusive which was not my fault.

Did you use other musicians for your scores on DOCTOR WHO ?
Some of them did have musicians but the all-electronic ones I did in my own studios. I could have used the BBC's staff if I'd wanted to (I was - and still am - good friends with the Radiophonic Workshop so if I needed some extra tape machines or had any difficulties they'd say "Sure, borrow what you like or have some studio time here") but originally the BBC didn't pay me anything to engineer my own studio and it was costing me time and tape so in the end I managed to negotiate a fee for use of my studio in addition to that I got as a composer. In return they expected me to deliver a tape, which would be my property, and I would tell the musicians not to bother too much about putting heart and soul into it and just to read the dots as I was going to go away and treat it electronically anyway so there would be a mixture of live and electronic music. The BBC would make copies of my music for their musicians so I always worked neatly because composers who are untidy only have themselves to blame and they can try to blame other people if the thing doesn't work. They would run the master tape for the broadcast recording but I would always make sure to get it back afterwards. The big danger was that they had a vast library and whenever one of those library people turned up he would say "That's **our** tape"!, so I would say "You just put that bloody stamp on it !", so there were a few battles like that.

How was the music incorporated into each episode ? Was it dubbed on after the episode had been recorded or did you only have the script to go on ?
I only had the script to go by when I was composing the music but I was usually in the studio when it was mixed into the recording. It was fairly simple in those days and was played in - just as it is in radio - while the crew were out on the floor doing their thing. The actors couldn't hear it of course because we would be in the sound mixing room next to the vision mixing room and we had a continuity girl who used to cue us. She would say for example "Camera three...cue music three", and then I would mix the relevant music to the scene being played. Then I would listen to it back and if it didn't work particularly well I might say "If we are going again I think it would work better if you cued that half a second earlier", or it might be too short or the producer might say "We need that to be stronger" and so I might put a suggestion forward.

The very earliest television I did - that kids' thing The Jackdaw - we went out live so there was no tape to mix in to and this was the same in radio. The first radio I did I took my life in my hands and when the light went on the light went **ON** and you had to mix in **live** music with **live** actors and all you had to guide you was the producer mimicking and signalling and you couldn't say anything because you were in the same room as the actors ! You just had to whisper and hope for the best !

You worked on two historical stories, 'Marco Polo' and 'The Gunfighters'. How did they compare to composing themes for the science fiction-based adventures ?
Unfortunately I don't think I have the score for **Marco Polo** any longer, I think that's one that's sunk without trace, but as far as I remember I don't think I created an overt Chinese atmosphere, a bit certainly, and I think I tried to get some sort of historical grandeur into it. **The Gunfighters** I can remember quite well because Rex Tucker rang me up and said "Look, we've got this jolly show where we've got them appearing in the Wild West and I think it would be a good idea to have a sort of Marlene Detrieche thing, you know, have this girl sing songs and I'll do the script for them - a nice ballad - and you do the tune...", so that's what we did. We got Lynda Baron to sing the ballad - it was great fun !

Half of your episodes were with the Daleks but had you intended to use a similar theme all the way through ?
Not consciously because a lot of the Dalek 'music' wasn't really thematic. There's very little there you can call a tune and it was deliberate that it would not be melodic-type music. I think over the three Dalek series I did (**'The Daleks', 'The Daleks' Master Plan'** and **'The Power of the Daleks'**) my studio improved technically. I mean 1963 was fairly primitive and most of the techniques were tape-cuts and tape-editing. As time went on I added new gadgets and things improved technically but no, I wasn't really conscious of the similarity between the three. I suppose to be honest I didn't really take the Daleks seriously enough to feel that they needed to have a consistent development. Actually the Daleks themselves improved; they were better made and technically they moved about better too.

Were you responsible for the 'heartbeat' effects heard in the control room in their first adventure and have been used almost consistently in all Dalek stories to date ?
I did quite a lot of effects and heartbeats would have been included because heartbeats were very popular then. I'd like to be able to say that was my idea, I might have thought of it, but I don't honestly know. If I had it wouldn't have counted as a musical thing and I wouldn't have got paid for it. It's very difficult to establish what is music and what isn't and what is featured music and what isn't featured music: background music is music that is **not** heard by the characters; music that **is** heard by the characters - like a piano being played on the set - is featured music, and that's paid at a different rate and it's all very complicated ! Actually the piano ballad in **The Gunfighters** would count as speech and music.

Did you ever visit the DOCTOR WHO set in the course of your work ?
Yes, occasionally but not often because usually the music was out of the way by then and rather than walk about on the set itself and be in everybody's way I would normally be up in the box.

What were the cast and production team like to work with ?
Oh, fine. Professional television people are always great fun to work with so no complaints there. I knew some of the actors like Troughton, Pertwee and Katy Manning who I re-met the other week in a convention in Perth - still an **extremely** attractive woman !

"KATY USED TO REHEARSE WITH 'GOGGLES' ON !"

What are your recollections of William Hartnell, Patrick Troughton and Jon Pertwee ?
Hartnell I must say I don't think was the best actor. He did very well as **DOCTOR WHO** but it was probably the most distinguished part he did. As an actor in other respects I don't think he was of great distinction. He hit **DOCTOR WHO** perfectly but one thinks of him as sort of bit parts in war-time comedies before then. Now Troughton really was a distinguished actor with a lot of range and I was always surprised at him taking the part because **DOCTOR WHO** is not for a really good actor like him. You can't imagine Olivier playing **DOCTOR WHO**; it's not a huge range. I was surprised how long Troughton stayed really, I thought it didn't really extend him all that much. I didn't really know too much about Jon Pertwee's background as an actor but he's a very nice guy to work with. Katy won't mind me saying that all that stuff with Pertwee leading her by the hand was usually because she couldn't see herself where she was going ! She's got contact lenses now but she used to rehearse with sort of goggles on !

What other work were you doing during your DOCTOR WHO years and what finally brought you to Australia ?
During the mid-'60s as well as my work for the BBC I was abroad quite a lot in Europe, I made my first visit to America and I did a concert for Expo '67 in Australia. In the late '60s I did much more concert work again. I got involved in a group and we gave the first electronic music concerts in London. There was a famous concert in the Elizabeth Hall at the beginning of 1968 where we actually had a computer playing live on stage ! So there were pioneer things like that.

My work at the BBC was gradually diminishing as the Radiophonic Workshop improved in quality and range and as they had to pay me as an outside composer when it was much cheaper for them to use in-house facilities they started doing a lot of their own work. In fact I was getting rather fed up anyway with the whole thing by that time. I was running as fast as I could to keep things going - a house that was too expensive, **everything** was too expensive ! - and I was asking myself whether life consisted of six-part serials for the BBC. The trouble is with doing this kind of work - **DOCTOR WHO** or anything else - is that you're expected to go on repeating yourself and artists don't like repeating themselves. The producer rings up and says "You did a terrific thing for us last year, could you do something a bit the same ?", and I would say "Well, I've done that, been there, I'd like to try something different", but they always wanted the formulas before that had worked and this suits **some** composers. I mean there are some so-called 'serious' composers that have been writing the damn thing their whole lives; like some novelists they've only written one book but just changed the names whereas I'm basically an experimental person.

So I began to get restless: my children were growing up, my marriage was breaking up as well and so it was a good time for a change and like most things do it happened by accident. At that time (the early '70s) George Locklin, a Professor at Melbourne University who's dead now, came swanning through London. He had just bought one of the biggest synthesizers ever made to date for the university and we met and he said "Look, are you doing anything in August, would you like to come to Melbourne ?". I hadn't really thought about Australia, in fact I had thought of moving to America. Now, August for freelancers in England is not much of a time because most of your potential employers have got their bums on beaches and the phone doesn't go much and as they were paying my fare and paying me as a Senior Lecturer I thought Fine, why not ? What he basically said was We've built this machine and we've plugged it in but we don't know how to work it so will you come to Melbourne to show us how to drive it, and so I went to Melbourne in 1973 just after **The Mutants.** I travelled all over the country, through all the capital cities and did some lecturing and some finding out. There was no electronic music to speak of there in 1973 but I was impressed by the general enthusiasm of the people and so it was a completely open book - carte blanche - as to whether I should settle there.

Adelaide University then said "Would you like to be visiting composer next year ?", and I said "Well, I'll ring you up when I get back to England and I'll think about it". Then the oil crisis happened. For freelancers life suddenly became very precarious as there was very little money and I had this house that I couldn't really afford and so I made the decision to emigrate to Australia and I moved to Adelaide where I am to this day.

Do you have fond memories of DOCTOR WHO and have you seen any of it since ?

I don't watch avidly because here in Australia they run them too early for me. I try not to get stuck on the box or watch anything before nine except the news. I find you can just waste the whole evening sitting in front of that damned thing so I avoid watching the early shows. But if I'm in a household with some young people (I mean, I'm grandfather age now) and they're keen to watch it then I watch it.

I think it retains its quality very well although it's always been a mystery to me that it's so long-running and that it has captured so many peoples' interests. It's obviously got the magic ingredients of a really good show of its kind because it now spans several generations. It's got a kind of mythical quality and it's not a vicious thing on the whole there's not a great deal of gratuitous nastiness and the morals are simplistic and right on the whole. I do like to watch it but I don't go out of my way to because I try to avoid serials altogether because once you decide that you **must** watch next week's episode you've got to work the whole week around it or video it and that's the way to get old: fall into desperate routines that you can't ever escape !

"THE MUSIC TODAY HAS LOST SOME OF ITS WEIRD QUALITY"

Would you like to comment on DOCTOR WHO's development musically ?

I think that the later ones I've seen with the electronic machinery that people use these days has gotten more 'zippier'. It's easier to do, it's got more melodic and it's more instrument-orientated so in a way it's more tuneful but I think that's probably the wrong way to go. I think it's lost some of its 'weird' quality that I was trying to create. The thing is that the modern keyboard and computer synthesizer is definitely a tune-orientated thing and the way we were doing things in the '60s - by cutting tape and so forth - was really a different technique altogether. It's no good saying that newer is better because in electronic music the whole concept is less than fifty years old and so nothing is out of date yet. Everybody's using electronic devices these days but I bet somebody's quite seriously going to say "You remember those lovely sounds we used to make in the '60s with those analogue synthesizers, where did they go ?", and there'd be a vote for analogue machines again. Very often the sort of hand-made touch is what you need so I think there'll be a revival. Some of the pieces I wrote in the mid-'60s I used to play for students and they used to say "God ! You were doing that in 1965 ? That's 20 years ago !" I was working on electronic music in 1948 and even some of the recordings they're finding now made before the war were actually quite good.

What was your favourite period of working on the show ?

I'll just have to answer that I don't think there was one because it was very much **work.** You very rarely love this kind of work anyway, I mean, you don't say "How terrific - another day of working on **DOCTOR WHO** !", you think "I've got till Sunday to do this bloody episode". It was very rarely fun, you could spend **days** trying to get a noise right and I'd sometimes wake up in the middle of the night thinking How am I going to do that ? For example there was one story with a lot of Daleks exploding (**The Power of the Daleks**) and the description I had from the director was "Try and get a noise like bursting chestnuts", and I tried all sorts of noises and they all sounded too comic and not right and this had to be a rather horrific sort of noise - a mixture of a splash as these 'melting' Daleks crashed into a wall etc.. I came up with it in the end but it was **agony** for several days. It wasn't even an interesting piece of music really, it was just an effect.

What did you think of Ron Grainer's theme ?

I thought it was extremely good. He came up with something that was really exciting and memorable which is what you need to hook the audience. I often arranged the final piece of music in each episode so it would flow nicely into Ron's piece so I always kept a tape of the title music in the studio so I could blend mine in with it if I wanted to.

After writing the score for Patrick Troughton's debut why was there such a lengthy gap before you returned for 'The Mutants' shortly before you left for Australia ?

I don't know. It's partly because of the producers. You're always threatened - **any** artist is threatened - by the next generation coming up and there were young composers coming in. Also there are people who will say "Ooh, we don't want **him,** he's over the hill and he drinks too much". You get all these innuendos and problems and sometimes it's true; one isn't as energetic, it's a very demanding business and you've got to work very fast very often. In the film business you have to work at lightning speed. They ring you up and they say "Look, we open in a month's time and we've got to do a full symphony-length score in three weeks". Well, the only way to do that is twenty hour days; you just don't sleep, you drink lots of coffee and get someone to bring your sandwiches until you drop ! Whether I'm still capable of doing that kind of spurt of work in one I don't know, but let somebody challenge me and I'll try it ! There were times when I could have done with a bit more work on **DOCTOR WHO** but I think the producers were feeling that I was getting too expensive. Some people might even have said "He's too upstage and serious, we want more of a send-up and more of a light score so we won't use him", but I think the main reason was that they could get it cheaper from internal sources. In fact I think I was quite surprised to get **The Mutants** actually because by the early '70s I'd probably told myself that I was out of **DOCTOR WHO** because the whole thing had passed me by.

Which was your favourite score for the series ?

I think perhaps The Last Chance Saloon and I think I remember **Marco Polo** with some affection. I haven't heard it for a long time because it's lost at the BBC and I've lost my copy of it. There are also bits of Serial B I liked but I think I would like to have done the title music as originally planned although Grainer's is very good. I was amazed actually because last January I played all these tapes of my **DOCTOR WHO** music - the first time in 20 years - and I was surprised how good some of it was. Quite lively and interesting but on the whole it's atmospheric rather than tuneful. I suppose the most amusing one I can think of is that ballad in **The Gunfighters** and the most complete score from the ideas point of view was **Marco Polo.** I can only remember bits of it - as with **The Rescue** and **The Ark** - but I'm sure if it turned up I would remember it.

What are your plans for the future. Would you ever write for DOCTOR WHO again if asked ?

If somebody wanted me to do it again I am freelance and I intend to spend a lot more time in Europe. The problem is I really wouldn't mind going back - all my children live in Europe - and, I mean, I'm a Pom and always will be. I came to Australia too late - when I was nearly fifty - and although I love it here when I step off the plane in London to do my book **that's** home and it always will be !

Tristram Cary, Thank you (Transcribers: Robert Cope/Paul Wood).

DUDLEY SIMPSON

INTERVIEWED WITH DALLAS JONES
AT DARLING HARBOUR IN SYDNEY, MARCH 1988

DJ: How did you become interested in music ?

WHEN I WAS FOUR YEARS OLD my mother took me to her father's house in Melbourne. He had a piano and apparently I sat down and played with one finger the National Anthem. I played by ear for several years until I was eleven and then my father had me taught.

DJ: What did you do musically in Australia before you left for England ?

I was the top amateur child musician (in 1936 I think it was) because I'd just won an interstate competition playing Beethoven which gave me a start playing the piano professionally for radio stations in Melbourne for weekend kid's programmes. Then the war came and I didn't see a piano for a long time, until an American came to me in Darwin after I had been wounded (on the hand of all places !) and said "I believe you play the piano ?". He was an opera singer and it turned out that he wanted me to help him with some "concertising", he called it - entertaining the troops - so he said "Get those fingers working and we'll do some performances". We toured entertaining the American and Australian troops around the north of Australia. Still during the war - after the Japanese were defeated - I was in New Guinea and they called me in, because of my experience playing the piano, to help run the broadcasting station. They made me a warrant officer and put me in charge of the breakfast programme and playing for the troops.

After the war I did a study course at Melbourne University where I got my honours diploma in music and to make some money I was playing in restaurants. One day a dancer came in and asked if I ever played for the ballet and I told him no, I didn't know anything about it, and he said they were looking for a pianist to play for classes. So I said I'd go along as I was anxious to earn some money so I got in to the Boravanski Ballet as a pianist and they made me a conductor just before Margot Fonteyn came out to Australia and she lured me to England which is how I got to the Royal Opera House in Covent Garden.

DJ: How did you eventually get involved in television ?

While I was working for the Opera I was in somebody's house having a drink and Gerry Glaister - who now produces Howards Way - was there amongst the ballet crowd and he said "You're a musician are you ?", and I said yes and he said "I thought you were a dancer or something", so I explained that I was the conductor with the ballet and that I was also a composer although I hadn't written anything commercially but that was what I wanted to do. He said "How good are you ?" and I said very good - or words to that effect - and he told me he was working on a new series called Moonstrike and that he knew nothing about music, had I any ideas ? I asked him how long I had and he said "How about Monday ?" and this was **Friday** ! Eventually I said I'd have something ready for him so I asked him what it was about and went home to my little basement flat in Notting Hill Gate (which cost me £3 a week) and I told my mates - one of whom is now my wife - that I'd got to do this but I hadn't even got a piano ! So they got in my car and drove down to Chelsea where there was a second hand piano they'd seen advertised in the paper and they humped it down to the basement on their backs and said "There you are" and left me to it ! I came up with an idea and went to the BBC on the Monday and Gerry had got all these directors lined-up to hear it and afterwards they told me to go and record it. Would you believe the great Australian horn player Barry Tuckwell was available ! I needed a French horn to really make it sound heroic so I rang him up and at the time he was the first horn player with the London Symphony and I told him I needed several players and he said "No worries", so he brought them all along to the recording session and we went to the studios in Bond Street and recorded it. It was an immediate success for me as it was played every week for nearly two years so it established me. Later Gerry got me The Brothers which, of course, went on for years.

GL: Your first DOCTOR WHO was in 1964. What happened immediately before then ?

Gerry got me another thing called Jack's Horrible Luck which I did whilst still working at the Opera House where I was resident guest conductor (I wasn't on the permanent staff). Then I became principle conductor of the touring section and toured northern Italy, Monte Carlo etc.

GL: So how did your association with DOCTOR WHO begin ?

I was travelling around the world a lot at that time with the ballet including productions with Margot Fonteyn and Rudolph Nureyev. Mervyn Pinfield had been directing Moonstrike along with Douglas Camfield - because there were a lot of episodes - and it was Mervyn who called me in to do the music for **The Planet of the Giants.**

DJ: Did a story based on 'giants' particularly inspire you ?

It was great for me because I had to make sounds with normal instruments - nothing radiophonic - and in the story if you remember they were climbing into enormous matchboxes and walking along the crevices of a pavement and I had to make it all sound very dangerous with the help of little piccolo noises.

GL: Being such a new science fiction series, were you stuck for ideas at first as to how to approach writing the score ?

It was a little difficult because in those days they couldn't show you a video of it, they could only show you a script and tell you what they were hoping to do and what sort of music they needed. The directors knew instinctively how they were going to direct it and the only problem was would it all fit ?

DJ: How exactly were you doing the music at this time ?

I had to go and watch it being done in the studio. We actually played it in the studios in those days - there was no big editing job done in post production. Also, when you tried to edit music in those days, there was a big "klunk" if you tried to chop anything out.

GL: So did you have to time the music very carefully ?

I would guess it. You could tell from the script where there would be a running sequence or a link and I would say "Well how long do you want this ?", and they would say, "It's only a 25 minute programme so perhaps four minutes is maximum".

GL: Were you actually on the studio floor ?

Yes, I was always on the studio floor with them.

DJ: And were you conducting the musicians as well as writing ?

Always, yes, because I was principally a conductor at that time.

"THE MUSIC WAS ALWAYS ON A SHOESTRING"

GL: How many musicians did you generally use in those days ?

I had eight on my first one, **Planet of the Giants.** The trouble with TV music in those days - and I think it is pretty much the same now - they work out the budget (and they were all very expensive because of the sets and costumes) and the money that was left was for the music so it was always on a shoestring. My whole time at the BBC was spent working on a shoestring budget. I never had an orchestra of any size. I did the music for the recent Bodkin Adams just before I came back to Australia and I had an orchestra of eighteen musicians which I think was the most I ever had !

DJ: Did you ever use recorded music as well as your own ?

They weren't allowed, at that stage, to have both playing so it was one or the other, but I think the law has been relaxed now. If you had a musician's incidental music, the only way you could incorporate recorded music was if there was a record playing at a disco, say, in the background or the music was wafting into the scene from elsewhere. It was a Musicians Union rule.

GL: When you were asked to write for this new series, had you ever heard of DOCTOR WHO before ?

Yes, I'd seen it. I thought it was a hoot at the time, and when I'd been asked to do it Mervyn asked me in to see them filming it in the studio and I was greatly amused by it all.

GL: Can you remember the original cast such as Bill Hartnell ?

Yes. I remember Bill tripping over a light and he blamed **everybody** ! He shouted "Will you get that light out of the way because I can't remember my lines". Of course he couldn't remember his lines anyway ! He was terrible but he was a wonderful fellow though.

DJ: Your next story was 'The Crusade'. Did you approach writing for the historical adventures differently as opposed to the science fiction-based ones ?

Yes, they were somewhat of a challenge because you would have to try to set the flavour of the period with the music. Also, if you set it in a period style, it is hard to make impacts when there is a dramatic event. You would be playing loot type music when there had to be a musical sting so it didn't always work.

GL: Your next story, 'The Chase', was quite lighthearted, especially as every time the TARDIS changed destination there was a sort of comical interlude from your piano.

We made it very light. It was probably our directive to do that because people were getting very scared of the Daleks so we were told to ease off and not make it too heavy.

DJ: The story also saw a lengthy battle scene at its conclusion. Can you recall writing a special score for that ?
I can't quite remember but I must have approached the scene with some suitable battle music. For one of the Dalek stories **(Destiny of the Daleks)** I wrote some music as a take-off of Ravel's Bolero because one of the problems with the Daleks is as they moved they made a sort of squeaky noise and the more music we had the more it covered up this noise. I used some xylophone music to do the same thing for K9.

DJ: 'The Celestial Toymaker' was a combination of clowning and real menace. Do you remember that one ?
I remember doing some music for a very macabre-type doll, like in **The Terror of the Autons**, so there was that element of the clowns containing very real menace.

DJ: Do you remember any of the other composers on DOCTOR WHO in the early days ?
I never met Norman Kay but I used to like some of his music (he wrote a lot of nice documentary music from Wales I recall). Tristram Cary wrote a lot of electronic music, more than I did, and he hardly used any instruments. One little criticism of his music - which he probably won't like - was that you couldn't tell the difference between the sound he made and the sound they made for effects; it was so close that it didn't have any contrast whereas with a live orchestra the sound has more impact. I didn't know Richard Rodney Bennett but he is a very famous composer and Stanley Myers has done extremely well for himself - he went on to write the marvellous music for The Deer Hunter and he's now the chairman for professional composers back in England. I knew Francis Chagrin very well, I used to conduct the BBC Concert Orchestra and he had a saxaphone quartet that he performed regularly with them. Raymond Jones was not so much a composer, more of an arranger I'd say. He was quite a good friend of mine though sadly he's dead now.

DJ: What sort of instruments were you using ?
I got into a sort of arrangement which worked very well. I knew two extremely good musicians in London who worked for me whenever I could get them and they very often made themselves available because they used to love **DOCTOR WHO** ! Tristram Fry, who played percussion for me, could play anything and everything at the same time. He plays in Sky now and he's a marvellous musician and I've written songs for a record he's made. Leslie Pearson played keyboards for me but he also plays organ, piano, electronic keyboards - **everything** !

GL: What other work were you doing besides DOCTOR WHO ?
Well, I wasn't doing a lot really. I was having to turn other work down which I hated doing because of my commitment to **DOCTOR WHO.** I had to turn down Innes Lloyd once - he offered me a documentary which would have been nearly half an hour of music virtually but I was writing **DOCTOR WHO** and Blakes 7 concurrently and I told him I couldn't do it and he said **"WHAT?!"** After that he didn't ask me for ten years and then, two or three years ago, he asked me to do the music for Amy.

GL: Did you ever turn down any DOCTOR WHOs ?
I don't think I ever did - I always put **DOCTOR WHO** first. It was the greatest challenge of my life. Every story had a thing about it and I always had to come up with something different to compliment the story.

DJ: Music for the Pat Troughton era more or less came down to you or stock music. Were you more or less known as the DOCTOR WHO composer by this time ?
I'd like to think it was because they liked my work that they kept asking me to do more and more. I think producers had a lot to do with it because mostly they used staff directors - people like Christopher Barry, Julia Smith and Derek Martinus - so when it came to the music producers would say to them "Don't bother about the music, get the production unit manager to ring Simpson and he'll write that". The other thing was by that time I'd got the Radiophonic Workshop all lined up and they knew I would be coming in for the day and after a while we got a rapport going and we complimented eachother very well.

GL: The Troughton era was very much The Monster Era. Did you make a point of researching themes when particular monsters returned ?
Yes, I did go back to their previous appearance to try to make the motifs in the music very similar.
GL: One of the most famous, which came later, was the Master theme.
Well, I sort of fell on that idea, I don't know how. No one asked me to write anything especially for him but I brought out a cue which was so effective that even Jon Pertwee was getting worried at one stage ! The trouble with not writing **all** the music on a show is that you can't use light motifs for people because the next composer that comes along won't use yours. When you watch Star Trek, for example, the composer has done the lot so he can bring back motifs, but I couldn't do it because I was being interspersed with other composers such as Tristram Cary but as I worked my way in I was trying to get a sort of Ron Grainer feel to the Doctor himself.

GL: 'The Underwater Menace' must have posed quite a challenge, particularly the lengthy scene under water ?
We had an old, old organ type thing at the Radiophonic Workshop. If you played the keys you couldn't change the sound so I'd have to play the keys and ask Brian Hodgson to twiddle the knobs to make a different sound and that was what I used to create the globule-like music as I called it.

DJ: In 'The Evil of the Daleks' the end battle scene required a vast amount of music. Was there a limit to how much music you could compose for each episode ?
You never knew how long you were required to do music for, though the producers tried to restrict me to seven minutes per 25 minutes episode as they sought not to overload it. On reflection looking at some of the programmes there was an awful lot of music in it - it goes on for most of the time doesn't it ? There was never much of a break without music; the Doctor might say a few succulent words to his companion, but then he's off again with more music !

GL: 'Fury from the Deep' is cited as one of the scarier stories. Do you recall much about that one ?
I loved doing those scary ones. When you come to think of it if they didn't have any music on there would just be a slimy squelching noise so it had to be very effective to make it work. Directors depend so much on music to set the mood - how they could use stock music I've no idea.
DJ: Perhaps they used stock music when you weren't available?
Maybe, I might have been off on tour then.

GL: Even Brian Hodgson stepped in at one point ('The Wheel in Space') and do you remember Don Harper ('The Invasion') ?
Yes, he was an Australian. My wife was very cross with me about him because he rang me up one day and asked if he could come and see me. I didn't know quite what he was on about but he came to my house and said "I've got a few sessions but I don't know how to conduct" (he was a violinist see). I told him I couldn't teach him in five minutes but I'd try to give him a few clues so I started to teach him about up beats and down beats and things and my wife said "What are you giving away all your secrets for ?", and I said, "Poor old Australian, you gotta give him a chance and I'm becoming established so I'll give him a few pointers". At the end of it, just before he left, he said "By the way, I'm writing an eight-part **DOCTOR WHO**". A knife in the back !!

"IT WAS A MISTAKE TO INVITE DOUGLAS TO MY HOME"

DJ: That was directed by Douglas Camfield and I gather that he decided he wanted different music for all his stories so whenever he did a DOCTOR WHO you were not invited to do the score ?
Yeah, Douglas kept doing that.
GL: Did you feel at all offended ?
Yes ! I think he did it on purpose because he thought I'd had enough. Once we asked him and his wife to have a drink and a meal with us and a couple of other people - Gerry Glaister was one - at our home in Middlesex. He pulled me aside during the evening and said "You are doing very well for yourself aren't you Dudley ?". I said "Well, I'm making a living". He said "You're making £20,000 a year aren't you ?", so I told him "No, I'm **not,** nothing like !". He said "You **ARE**", and that was the last he ever engaged me. It was a mistake to ask him to my house I think !
GL: He tried to make his DOCTOR WHOs different every time. I suppose that is what it was.
Some time later I was doing some episodes of Target which he was directing and he said "Well, are you doing the music ?", so I said, "Yes, I am, the producer has asked me to do these" (that was Philip Hinchcliffe - one of my greatest fans !). Dougie then said "I'll tell you what I want...", and I set about writing exactly what he wanted and at the end of it he said **"FANTASTIC !,** that's the best you've ever done for me", so I said, "It's the **only** one I've done for you in a long time !" The trouble is that when you reach a level of success you've got to be very careful. For example, Derrick Sherwin and Peter Bryant were producing Paul Temple and they had got 13 episodes of rubbishy music so they called me in and told me to take over. I was doing a lot at that time with **DOCTOR WHO** and this Paul Temple thing was 52 episodes so I was very busy. I asked them both to my house in Weybridge, Surrey - I'd bought an even bigger house by this time - and they walked in and said **"Bloody hell !!"**, and I never worked for those two again !!
DJ: Was that just part of the BBC snobbery, that a musician was actually making good money ?
I was very successful, and I was probably at the top of the tree at that stage. I was on the screen more often than anybody and everyone knew me. I was conducting at the Royal Opera House recently and one of the boys said "My god, you've done a lot of good stuff. Do you know you helped me carpet my front hall?", because he'd played on Lorna Doone for me some years back.

DJ: 'The Space Pirates' had eerie soprano-like voices in the background to convey the tranquil space scenes.
Robert Holmes did that didn't he ? We hired two sopranos and we double-tracked them and created this sort of eerie sound in outer space. It worked very well I thought.

GL: 'The War Games' was your longest DOCTOR WHO commission. Were you in danger of running out of ideas as it went on and on ?
No, not really. I had a basic theme for it; I used this harpsicord that made it quite eerie and effective. A very good story that, I thought.

DJ: And what about Patrick Troughton himself ?
A great man. He'd just appeared in a SuperGran I scored for shortly before I came out here.
GL: That was produced by Graham Williams. It's interesting to note how all your old friends from DOCTOR WHO kept coming back for you.
Graham came to me because the other composer died (he committed suicide, actually). So he rang me up and said "What are you doing me old chum ?". I said "A lot of music", and he said, "Well I hope you are going to write a lot for me too ! I don't know anybody else who could do this - you've got the humour, the lot - will you do it ?", so I did 13 of those SuperGran episodes.

GL: Back to the late '60s and at that time colour was coming in and the recording changed from recording one a week to doing two a fortnight on a half-yearly schedule. How did that affect the way you composed music for the show ?
At that time they used to take me down to the video room in the bowels of the BBC and show me the programme on three-inch master tapes whilst they told me what they wanted. But every time they tried to stop the tape at the moment they wanted, the test card came up because you couldn't pause-freeze it in case the tape started to burn, so I would have to try and think that was so many seconds long and try to remember what they had said. It was a very antiquated idea, very primitive.

Then the head sound man at that time, John Eden, came to me and said "How are you getting on ?" (this was the time I was tackling **DOCTOR WHO** and Paul Temple) so I told him I needed a better system of pre-judging the timings for the music. So he went away to have a think and came up with a couple of ideas that didn't work. Then one day he said "I've got it; **time coding.** We're getting it from Germany. It's got a print-out at the bottom of the screen of the time, the day, hours and seconds". In the end, when they'd perfected it, they gave me a video to study with the director and we could get the timing spot on.

GL: What did you think of Jon Pertwee in the lead role ?
Well, I liked him. I thought he had a lot of charisma, he's a giant of a man anyway and it was easy to write music for him with that tremendous flamboyancy. He had some difficulty saying some words because he had a heavy lisp. He'd say "My god, there's a ssstegosssaurusss"!

DJ: Even though the music wasn't live anymore did you still go on the set watching things being done ?
Oh yes, very much so. Even when Tom Baker was there I always went in to see a bit.

"I FELT SORRY I HADN'T DONE A THEME FOR THE DOCTOR"

DJ: Then came probably the most famous piece of music you ever wrote for DOCTOR WHO - the Master's theme.
That was entirely my own idea. The Master was introduced as a character and I felt it needed something. I think I felt very sorry that I hadn't done a theme for the Doctor before but there were so many other composers involved that you couldn't really introduce one, but as it was becoming more my programme I stuck in a theme for Roger Delgado.
DJ: Malcolm Clarke also used it in 'The Sea Devils'.
Did he ? He can pay me a royalty !!

GL: You worked almost continuously between Seasons 7-17. Can you recall why occasionally they did bring other composers in ?
I think you will find that the directors who worked with them had used them before and liked what they did.

GL: Season 9 was completely composed with electronic music. What was your reaction to it being introduced and why was it used ?
I can't remember why, but if you are using radiophonic music it has to be very effective because there is very little change in colour; it sounds like a synthesizer all the time. If you have five different synths you have got lots of musical colours but with just one set up you don't have that colour. It was Barry's idea but Brian Hodgson went to him saying that he wanted to use these new instruments and Barry said he thought I was the man to do it. Carey Blyton didn't like it because he thought it was doing musicians out of work but Barry said that that was what he wanted so that was that. But I started adding instruments to it because I found it uninteresting and lacking in impact so I just kept adding to it.
GL: Malcolm Clarke's score on 'The Seas Devils' was pretty disastrous.
It was just triads going "der, der, der, der..." all of the time and I thought it would die a death and he wouldn't do it anymore and he didn't although he came back much later with Roger Limb. Of the others Paddy Kingsland had his own studio in Hammersmith which I worked in for the SuperGran stuff which he helped me produce, Liz Parker did all the effects for Blakes 7 and Roger Limb did all the stuff for the Radiophonic Workshop. I knew them all.

DJ: Did you consciously try to create themes for other characters at that time ?
Yes, I had a cute little theme for Bessie and I also did a theme for K9. I had a U.N.I.T. theme too. It does help to do that. The only one I regret not doing was the Doctor.

GL: Were you involved in the disastrous attempt to change the theme tune for 'Carnival of Monsters'?
No I wasn't !

"BRIAN HODGSON HELPED OUST ME FROM 'DOCTOR WHO'"

GL: 'Carnival of Monsters' also saw the end of Brian Hodgson's involvement on the sound side as it was Dick Mills' first story in this capacity. Why did Brian leave the Workshop at this stage ?
Brian was an excellent chap at doing this sort of thing but he left the BBC to create his own sound studio and Dick just took over and made it very much his baby. But then Brian Hodgson came back after realising that he wasn't going to make a big success of his studio and he returned to the Radiophonic Workshop as the big boss. Although he is still a great friend of mine, I still think Brian helped oust me from **DOCTOR WHO** by campaigning for his guys to have a go at writing the music. He probably collaborated with Nathan-Turner because they were all friends together.

DJ: You also did quite a bit of work for Barry Letts and Terrance Dicks later when they moved to the Classics series.
Barry became the producer and I wrote a few for him and then more recently he rang me up and said "I'd like you to do the music for Terrance Dicks' first production", so I did Oliver Twist.
DJ: Did you also work on the recent Vanity Fair ?
No, I recently wrote to Terrance Dicks and said I hope he didn't think I was walking out on him by returning to Australia and he wrote back and said "I didn't even know you'd gone"!

DJ: Were you working on DOCTOR WHO exclusively towards the end of the Pertwee era ?
Yes, virtually. As you can see I had very little time to do anything else because I had to put out a score almost every week until the end of the season when I took a holiday. I would return from my holiday and they would ring up and say "Come on, we're off again"!

DJ: How long would you be given to provide the score for an average four-part story ?
Very little time. If there was one chap doing a story for a couple of months there was always the next director waiting in the wings to advise me on his score so it would overlap and sometimes it was incredibly close; we'd put the music and effects on during the Friday and it would go out on the Saturday.

GL: Did you ever listen to a finished score and think that's strangely familiar to something else I've done ?
Oh yes, you can't help falling into clichés, that's why it was probably good for my music that I stopped when I did.

GL: Was there a favourite score you did for the Pertwee era ?
The Green Death. That was directed by Michael Briant and it was quite fun and stays in my mind a lot. Michael had got

carried away with John Denver at the time and he got so into it that he said "Dudley, do you think you can do any music like John Denver's ?". **The Planet of the Spiders** was also a funny one, I loved doing that. I got Tristram Cary to bring in a little South American instrument that made a rattling noise for the spiders.

When it came to Tom Baker I thought he played it a bit on the comedy side and I didn't think at first he was going to be very good. I didn't think he had the tongue in cheek menace about him that Jon had.

DJ: Do you think his rich brown voice helped make him work ?
Yes, it did I think. In London now you can hear Tom on every other commerial - he must be making a fortune !

Before I left England BBC Enterprises asked me into their offices for a chat about the sale of the early Tom Baker's to France. They couldn't lift the voices off from the music track (they had to redub all the dialogue into French you see) and so they'd got the filmed stuff but without the music track and they couldn't find a copy of my music anywhere so I've had to lay down a completely new score for them on tape which will go on with the French dialogue.

"THERE ARE SOME BEAUTIFUL STORIES IN TOM'S ERA"

DJ: Do you get royalties for this new work you are doing for DOCTOR WHO ?
What happens is that even though Tom and co are obviously appearing but aren't speaking as such, they still have to be paid. I'll have to be paid even though you can't hear what I wrote originally. My name's on it anyway, although when Paul Temple used to go out in Italy they scrubbed my name off and put some Italian bloke's name on instead ! So I've had a good opportunity to reassess Tom Baker and there are some beautiful stories in his era. **The Brain of Morbius** was great and before one of my trips to Australia the Television and Film School here wanted me to give them a lecture, so I went to Shaun Sutton - the then Head of Drama - and asked if he could arrange for me to have a mute tape of all the music from **The Brain of Morbius** so I could explain to them how I wrote it to fit the picture.

GL: 'The Pyramids of Mars' had an exceptionally eerie and well-crafted score.
Ah yes, I loved doing that. Paddy Russell wasn't it ?
GL: Yes, she also did a Hartnell story and later 'The Invasion of the Dinosaurs'...
I remember The Invasion of the Dinosaurs **was non-stop music. With The Pyramids of Mars** I think you'll find - maybe I'm wrong - that the man who played the organ was Tom Conti (sic), I'm sure it's him. I taught him to play it anyway.

DJ: At this time the programme was full of horror elements and Mary Whitehouse used to complain quite a lot. Were you ever asked to tone down a particularly horrific scene with your music ?
Yes, there was one instance where Barry Letts called me at home to look at a scene where this man was being hypnotised and he was walking off the end of a cliff or something and went **splaaat!** on the ground thirty feet below, and Barry asked me to find some music to cover up this noise **(The Android Invasion).**

DJ: Why didn't you use the Master's theme for his return in 'The Deadly Assassin'?
Because it was Roger's theme and the producer agreed that we shouldn't use it.

GL: Did you notice that when Philip Hinchcliffe left and Graham Williams came in their was a change in the style of production ?
Philip's productions had a feeling of drama in them I think and he didn't mind you going all out to make the thing colourful and attractive whereas Graham was a good producer but he didn't have that flair I think.
GL: Do you feel the slackening in production values actually affected your work ?
Yes, I think so.
GL: And did you feel by this time Tom was asserting his influence too much ?
Yes, Tom had taken over ! The other problem was that I never had any direction from Graham; he just used to say "Take it home and get on with it"! That's all very well but I think you need advice as you can lose the style of the production.

DJ: Did you used to try and get a feel of the settings in your scores, for example with 'The Masque of Mandragora' and 'The City of Death' which were set in Italy and France respectively ?
I hope so, yes. In **The City of Death** I tried to get a city skyline sort of feel to it, that's what I was really looking for in that one.

GL: Your last to date score for the programme was for 'The Horns of Nimon' which even you must admit was not up to the usual Dudley Simpson standards although you did get off to an exceptional start that season with the 'spangly' 'Destiny of the Daleks' and haunting 'City of Death' scores...
I couldn't work with the director on **The Horns of Nimon** - he was very problematic and kept getting up my back somehow but I'd been commissioned to do the next one (Shada) and I'd signed and returned the contract and they never followed it through so they owe me ! I'd started writing the music for it when they cancelled it.

DJ: The other project you were mainly involved with at that time was Blakes 7. Did you work on both simultaneously ?
Yes, and when I finished on **DOCTOR WHO** - or should I say given the push - I still had Blakes 7 to get on with anyway. I did all four series.

GL: Did you find towards the end that you were finding it more and more difficult to come up with fresh ideas on both DOCTOR WHO and Blakes 7 ?
I think the only problem was that I couldn't find the variety with the orchestra I had which were just a few players. The stories were becoming more and more complicated and I was not allowed to see the facilities at the Radiophonic Workshop anymore which I thought was an intrinsic part of the programme. That seemed to ruin it for me.

GL: Did you know at the time that 'Shada' was to be your last DOCTOR WHO commission ?
I had no idea until John Nathan-Turner rang me up and asked me to lunch and I thought that in itself was unusual because he had been commissioning me through Graham Williams over the years to write each programme and he'd always ring up and say "Dudley, it's John, you know what I'm ringing you about - we want you to do the next **DOCTOR WHO"**, and that went on incessantly until one day he said "I'd like to ask you out for lunch". I thought that was unusual because no-one had asked me out to lunch before, then at the end of the lunch he told me he didn't want me anymore. He said "I'm going to wipe the slate clean and so I won't be needing you anymore"!
GL: Did you feel bitter at the way you'd been so rudely treated after seventeen years of faithful service on the programme ?
Well, some might say I was paid very well for my work and think I did very well out of **DOCTOR WHO** and still am because of the residuals, and to be honest I am and probably will do for the rest of my life, but I still think of **DOCTOR WHO** as my baby and I set a style to change the style of the whole programme and I felt a little bitter about that and I felt bitter that I was losing a lot of my income. Not only that, I was then pigeon-holed because of **DOCTOR WHO** and Blakes 7 as that sort of writer and producers would often say "Oh don't use Dudley Simpson - he's only a science fiction writer". It took me a long time to recover.

"NATHAN-TURNER WANTED ALL HIS FRIENDS AROUND HIM"

GL: Do you think he felt threatened - as others have suggested - by having experienced people around him because he couldn't manipulate them as easily as he could inexperienced people who needed the work ?
Well that may be so but I don't think you can manipulate composers that easily but I think the problem with John was that he wanted all his friends around him.

DJ: When you left you were replaced by composers from the Radiophonic Workshop.
The ironic thing was that I was prevented from using the Radiophonic Workshop, then I got the push and in came the Radiophonic Workshop to replace me which sounds very strange.

DJ: Did you see DOCTOR WHO later when the Radiophonic Workshop were providing the music ?
Well naturally I followed it afterwards to see how it worked and I don't think it did work very well. As I've said before Radiophonic music is synthetic music and there is very little emotion in it and therefore very little impact.

GL: You've worked with virtually all of the production teams throughout the '60s and '70s. Which was your favourite period ?
The Tom Baker era. That's where I wrote my best stuff I think.
DJ: Do you think the stories were particularly good then ?
They were good at that time and they encouraged me and thanked me. Tom was always very appreciative, he was always coming after me and calling me "My little Dudley"! He'd buy me a drink and tell me how I'd helped him make that particular episode, and I liked that. Elisabeth Sladen, Louise Jameson...I knew them all very well.

GL: How did your first 'live' WHO appearance come about ?
I liked doing **The Talons of Weng Chiang**, that was the first time I'd been taken on location in **DOCTOR WHO** and they drove me up to Northampton where we recorded in a real theatre and I of course played the organ.

GL: You're not an Equity member are you ?
No, Musician's Union. For doing **Weng Chiang** I had to be paid a special fee.

GL: What have been your favourite scores you've written for DOCTOR WHO over the years ?
Ones that I enjoyed most were **Carnival of Monsters, The Underwater Menace** and also **The Pyramids of Mars** (I wrote masses of music for that - it must have been going virtually non stop!) was one of my specials I think. **Planet of the Spiders, The Deadly Assassin, The Brain of Morbius** and **Robot** I listened to recently when I went up to BBC Enterprises and I thought were quite effective. **The City of Death** was one of my best, I think, and although I didn't have much to do with **The Destiny of the Daleks** it was quite effective and **The Masque of Mandragora** came out quite well too.

DJ: And do you have a favourite Doctor out of the ones you worked with ?
At the beginning I thought that Tom Baker wouldn't make it - I thought that he was all wrong - but when he got into it, after two or three programmes, he was really good and although Jon Pertwee had a lot of charisma and was very good I think Tom had the edge.

GL: Did you find your career nose dive after unceremoniously being bundled off DOCTOR WHO ?
No because some people believed in me. One of the directors who never stopped using me was Rodney Bennett. There was a director called Gareth Davies and Barry Letts used to engage him a lot - though never on **DOCTOR WHO** - and he used me for Oliver Twist and Goodbye Mister Chips, and just before I came out to Australia I did two Tales of the Unexpected and Gareth directed one and Rodney the other. Rodney directed one called The Verger with Richard Briers and Gareth directed one called Mr.Know All. They're both Somerset Maughn stories and both excellent tales with great stings in them.

GL: What brought you back to Australia after all these years ?
I had to make a decision one way or the other because I was 65 last October and I decided to get out of the rat race because I'd been in it a long, long time and I wanted to write something for myself for a change. We also had to make a decision about my son's secondary education and my wife said "It's up to you, what do you want to do ?". I also ran a company in England so I had to make decisions about pensions and things so I told my accountant to wind up the company and we packed it in to come out here.
DJ: Are you still anl Australian citizen or a British citizen ?
I'm an Australian citizen because I retained my Australian passport.

GL: Who do you work for now ?
No-one. In fact I wrote to the ABC Head of Drama here and told her that I was available and that I'd like to meet her and she didn't reply for three months. When she did reply she said "Thank you for your letter, we have no opportunities for composers at the moment". They're asking me to do guest appearances as conductor of the Australian Royal Ballet because I conducted ballet in Tokyo recently which is what I started doing originally. I'm also going to be writing an opera with the director Rodney Bennett and I've been asked to do a film in Malaysia as well so I'm not entirely out of work !
DJ: Do you think you'll carry on as long as people keep asking you ?
Yes, and I wouldn't be surprised if they asked me where I am to do more SuperGran !
GL: After JN-T's gone, if the new producer asks you back to do a DOCTOR WHO or two would you do it ?
Yes, I'd go, I'd love to take on the challenge again !!

"BONNIE LANGFORD'S GOT A VOICE LIKE A LITTLE DOLL"

GL: Have you been following DOCTOR WHO since you left, if so what have you thought of it ?
I'm quite convinced it has deteriorated recently. I'm not going to say it's because I'm not working on it anymore but I think it might have had some influence on it. My youngsters used to be glued to it - not because I wrote the music - but now they couldn't care less, they just don't want to watch it. I've noticed that all round no one seems to be concerned with it anymore. I think it's pretty obvious that the impact we made with our limited resources helped the programme a lot. That new girl in it, what's her name, Bonnie Langford; she's got a voice like a little doll hasn't she ? That's a shame.

DJ: Have you worked with any of the recent Doctors ?
Colin Baker played in The Brothers and it got so silly at that time. Do you know who I recommended for the Doctor ? Vincent Price. I went to the producer when Tom was leaving and said that he'd be brilliant if they could get him.

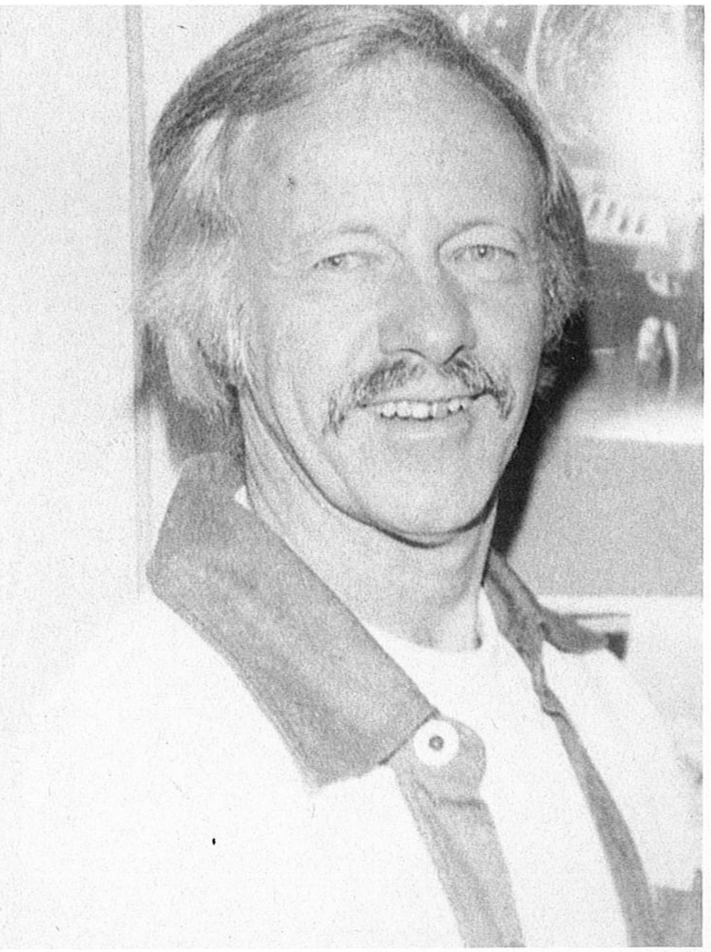
DJ: We've talked about your composing but what instruments do you actually specialize in ?
Only keyboards. Every note you've ever heard on **DOCTOR WHO** has been written down. You can see the corns on my fingers !
DJ: Where are your DOCTOR WHO manuscripts preserved ?
The BBC keeps them, however they haven't kept a lot of it or the tapes of the music. When I asked BBC Enterprises why they said they'd need enormous warehouses to store them all.

GL: BBC Records occasionally release albums of DOCTOR WHO music. Have you ever been asked to release an album of your material ?
No. I've only ever had one sci fi record released and that was the B-side to the Blakes 7 theme single called The Federation March. The Brothers they put out.

DJ: What sort of music do you like and which are your favourite composers ?
I think I must have an inkling towards Gustav Mahler because a couple of times since I wrote the music for a documentary on Robert Blake people have said to the producer "Mahler isn't it ?", so he said "No, Simpson actually"! I'm very into pop music, especially as I have a young family. I heard John Denver the other night and was very impressed because I thought he sang so very well. I'm also into Whitney Houston and Mary Wilson.

DJ: Did your tastes in music influence how you wrote and did you ever have to write for something you didn't particularly like ?
Not really, I just tried to write music that fitted the situation and I wanted people to admire it as well as actually doing its job. I think towards the end of my time on **DOCTOR WHO** the programmes were getting a bit silly so it didn't really over inspire me. Sometimes a director would say "This is a terrible story, we need you desperately", and that is the worst thing you can say because it puts you on the spot.

DJ: What did you think of Ron Grainer's famous theme ?
It was excellent. He only wrote the theme line of course and Delia Derbyshire and Brian Hodgson put the thing together. If ever I was asked to re-arrange the theme I'd recreate it as Ron did it. Peter Howell did a good arrangement but it lost some of its charisma, the thing that used to make kids scuttle behind the sofa.



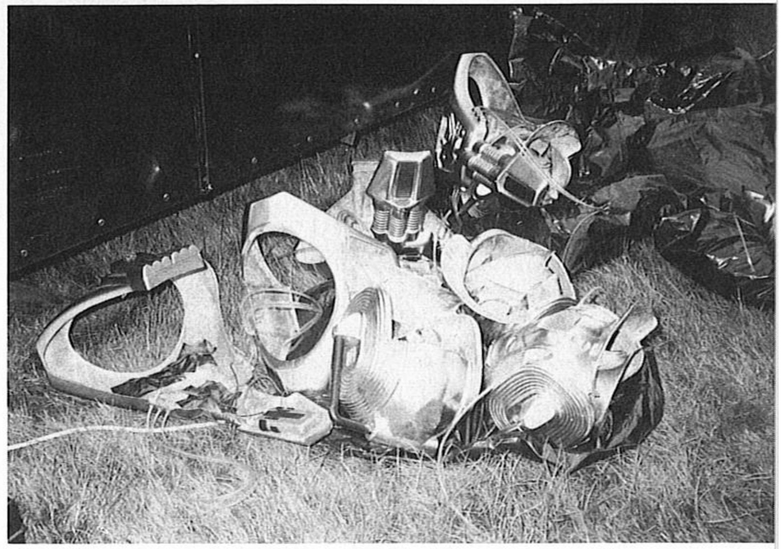
DUDLEY SIMPSON, THANK YOU (Transcribed by Robert Cope)

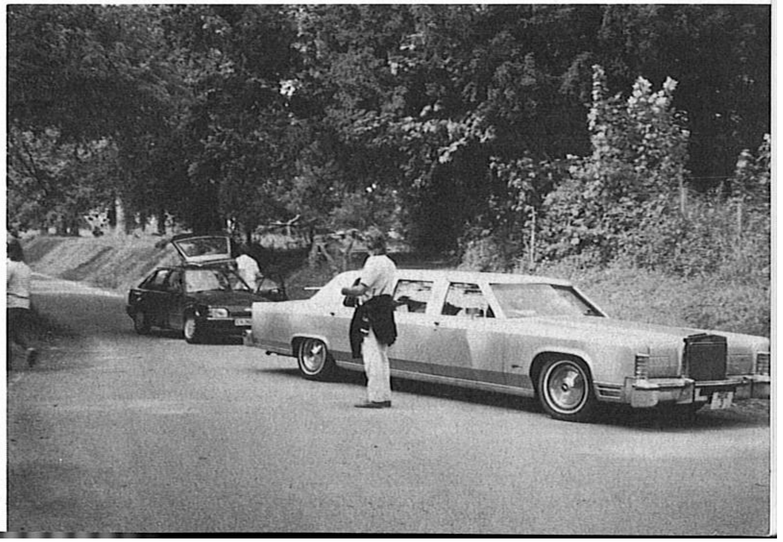
SILVER NEMESIS

PHOTO SPECIAL

THIS EXCLUSIVE PHOTO FEATURE was originally to have included a location report, but to save production assistant Gary Downie any probable embarrassment we have decided to withhold it from publication.

The photos depict various scenes shot on or near the grounds of Arundel castle during a hot and humid week in late June (in accordance with their requests no photos of the guest actors are featured) and is set to see John Nathan-Turner out with a bang...





1977: DWAS SPLIT OVER SEASON 14

'DWM' READERS MAY HAVE BEEN SURPRISED TO LEARN, IN A RECENT ISSUE, THAT THE NOW COMMONLY TERMED "CLASSIC" SEASONS 13 AND 14 WERE NOT ORIGINALLY NECESSARILY REGARDED AS SUCH, AT LEAST BY SOME OF THE MEMBERS OF THE FLEDGELING 'DWAS'. IN AN EYE-OPENING ARTICLE BY THEN 'DWAS' REFERENCE SUPERVISOR JEREMY BENTHAM - FROM THE VERY FIRST ISSUE OF 'CT' PUBLISHED IN 1977 - REPRINTED BELOW, EVEN HE MIGHT NOW BE GRINDING HIS TEETH AT THE THOUGHT OF ONCE HAVING SUGGESTED A TURN AWAY FROM THE GOTHIC HORROR PRODUCTION VALUES OF THE DAY LITTLE KNOWING, OF COURSE, WHAT WAS SOON TO COME...

"OF COURSE IT'S NO LONGER A CHILDREN'S PROGRAMME" he (Robert Holmes) said. "Parents would be totally irresponsible to leave a six-year-old to watch it alone. It's geared to the inteligent 14-year-old, and I wouldn't let any child under ten see it."

In just one short paragraph from a very perceptive interview with Robert Holmes, given in The Daily Express for February 11th 1977, it is possible to confirm something a lot of people have suspected for quite a while. DOCTOR WHO has grown up. No longer is it the innocent programme where viewers can sit back and be entertained by Daleks and their cousins, while U.N.I.T. and its likeable crew hover heroically in the background. The winds of change are blowing through the TARDIS, and we now have the situation where many stories are rivalling Hammer Films in their ability to tingle the flesh.

The change can be traced back to the last(sic) season; more specifically to the Zygon and Sutekh stories. TERROR OF THE ZYGONS was the last of the traditional DOCTOR WHO stories, where the sinister PVC aliens, complete with modulated voices, hatched their plot to take over the world and dominate Mankind. It was a good story with all the ingredients we are used to in the series; a race of impressive-looking monsters, U.N.I.T. and the sparkling dialogue between down-to-Earth Brigadier Lethbridge Stewart and the idealistic Doctor. But with PYRAMIDS OF MARS a different sort of atmosphere was invoked. By presenting a story about animated Egyptian mummies, possessed corpses and a cruel God of evil, Philip Hinchcliffe and Robert Holmes brought into sharp focus the kind of tale more associated with the term Horror Film.

From then on, the many millions who tuned into the series were treated to such delights as fiendish Frankenstein-like experiments, a brain bubbling in a tank, carnivorous plants, Devil worshippers, disembodied hands, a hideously deformed enemy, graphic strangulations, and giant sewer rats. Common enough material for the horror film enthusiast, but scarcely meat for a young audience, nor for the DOCTOR WHO fans of the old school. And it is here that the dilemma arises. For the Society (D.W.A.S.) is very split over the reaction to the, perhaps, logical progression of the series out of the nursery into the drawing room.

In terms of the programme's success, the Holmes/Hinchcliffe gamble has paid off in spades with the ratings having climbed a staggering two million in under a year - a feat only twice known before with the rise of the Daleks in 1964 and the Cybermen in 1967. Reviews for this season are good too and nearly all the national newspapers have featured at least one praise-heaping article. But very active also has been Mrs Mary Whitehouse who has condemned with vehemence BRAIN OF MORBIUS, SEEDS OF DOOM and DEADLY ASSASSIN, and who succeeded in the latter case at exacting an apology from the BBC for the grisly hunt seqence that made episode three such a controversial episode.

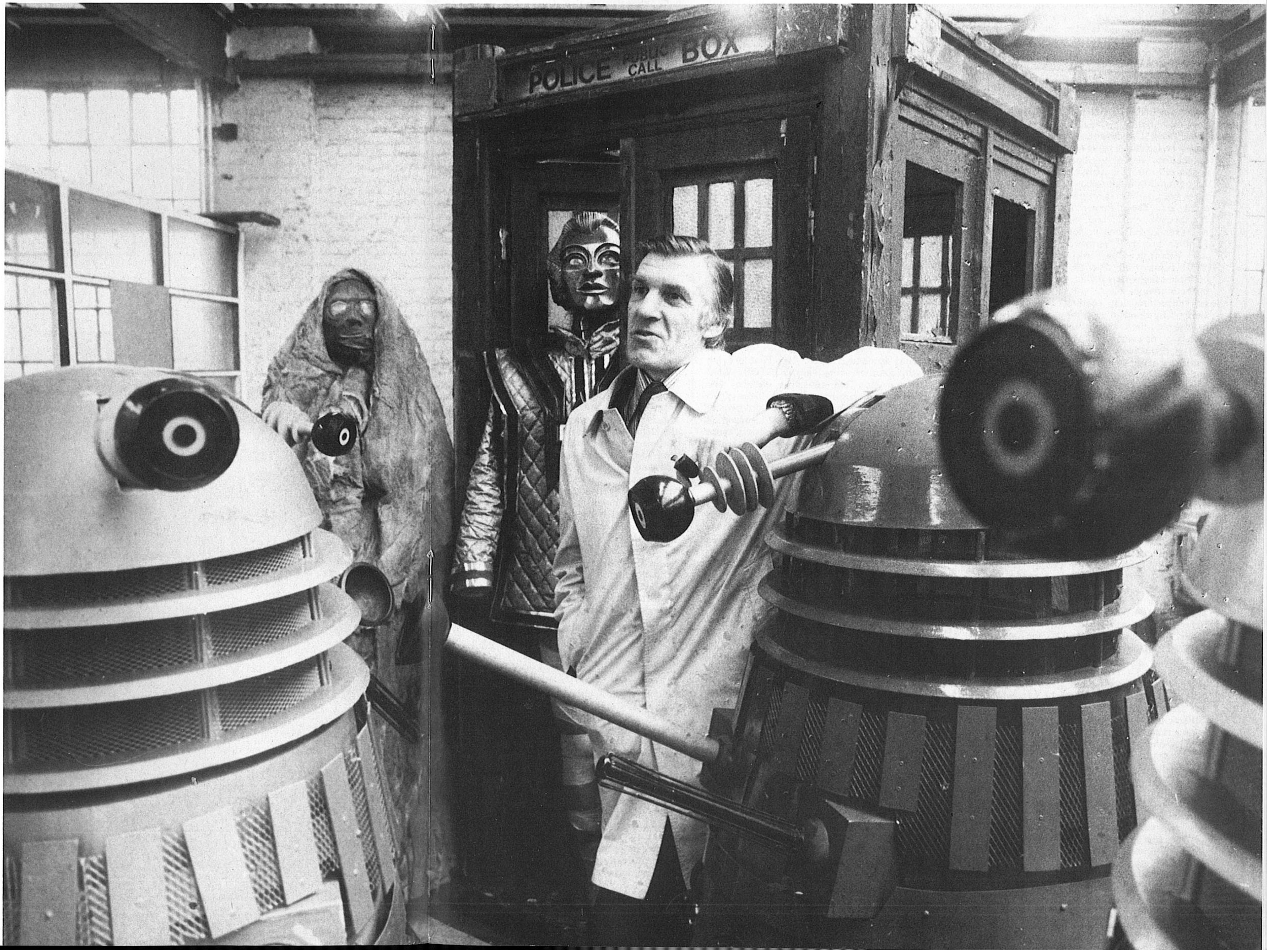
So what then is the answer ? Should the series turn back to its younger audience and attempt to recapture the magical days of Meddling Monks, Celestial Toymakers and, of course, the Daleks ? Or should this highly successful present trend be allowed to continue, at the expense of the long-standing enthusiasts who are unwilling to accept change ?

For an analogy, consider the case against the reunion of the Beatles(sic); something for which many of their fans pray for. Yet, if the four came together again, it would not turn the clock back, the magic and excitement of Beatlemania could never happen again. Far better to be left with fond memories than to suffer the sadness of dis-illusion.

The same can apply to DOCTOR WHO. DEATH TO THE DALEKS pales by comparison with THE DEAD PLANET, and REVENGE OF THE CYBERMEN cannot hold a candle to TOMB OF THE CYBERMEN.

There is very definitely a strong case for supporting Robert Holmes' conviction against the constant return to the past. DOCTOR WHO must always explore new avenues to avoid getting into a rut - its very novelty and excitement is built on this. Were it to continually re-hash past plots, such as many American TV shows often do, then it would quickly lose its mass popularity - as many American shows have done. STAR TREK is the prime example - the mythology has survived and gone from strength to strength, but as a live viable series, its third series was its epitaph.

We, as a Society, are pledged to the success of the series and what each member must do now is make a choice between progression or nostalgia; to go with the series, or stay behind and, perhaps, regret that staying until the day they die...



ELISABETH SLADEN

What can I say - it is so kind of you to send the DWBs and to ask for an interview. But really, after all, what more can I say about the programme as I knew it ?

If I felt I could add anything to what I have already said in other interviews I would oblige. I think conventions have simply bored me with the sound of my own voice going on and on about DOCTOR WHO !

It is so important that everything stays fresh so until I feel 'fresh' again and really interested in talking about DOCTOR WHO etc. it would be unfair to your readers and myself to submit to an interview at the moment.

I loved my part in the programme and hope all your readers enjoy your 5th anniversary magazine.

Warmest wishes.

IS IT REALLY "AN EXCITING TIME"?

Sean Flinn, Cambridge (18-7-88)

How sad that whilst Colin Baker and Sylvester McCoy's debuts will remain preserved in the BBC archives, Patrick Troughton's classic debut is probably gone forever. DWB is to be commended for bringing **The Power of the Daleks Photonovel** to the wider audience it deserves. Thanks, DWB, you've done Fandom proud.

I hope devotees of today's **DOCTOR WHO** enjoyed it, despite the appalling lack of colourful sets, banal dialogue and light entertainment guest stars. It really can be quite amusing reading the opinions of these fans who seemingly feel quite privileged that the BBC has bothered to make a new series for them each year. Ten years ago one expected such a thing but then the seasons were twice as long and usually one had a right to expect them to be good. Yet now, it would appear, we are "luckier than we deserve" (Alan Toombs, DWB#54) because, despite the ruthless, insensitive criticisms of the majority of fans, the programme is still on our screens. I do not know what Mr.Toombs' views are of the current state of the series (though I could hazard a guess), but nor do I understand what he means by "an exciting time to be a fan". The film news may be encouraging and the news of JN-T's departure welcome if long overdue, but what reason would fans of EastEnders have to be grateful if it was suddenly cut to fourteen episodes (after eighteen months off the air), ridiculed in public by the BBC and turned into a parody of its former self ?

Since Michael Grade took office at the Corporation, an air of stilted, twee affection (or at worst blatant embarrassment) has struck the TV set whenever **DOCTOR WHO** is mentioned, discussed or broadcast, yet **still** many fans seem to believe that the show is safe and we should be celebrating our good fortune !

It will **only** be a genuinely exciting time for all fans of **DOCTOR WHO** when the BBC once again show themselves to be **supporting** it as they did in its first twenty-one years and the series is returned to its dramatic lifeblood.

CAST THE MOVIE DOCTOR !!

Gary Phillips, South Yorkshire (4-7-88)

Far be it for me to repeat myself or appear smug, but it would seem that many of the fears expressed in my recent letter (DWB#54) seem to be gaining credence.

Despite the commercial success of the otherwise abysmal **Doctorin' the TARDIS** - which does appear to have rekindled the Beeb's interest in **DOCTOR WHO** as a whole - I personally doubt that there is as much cause for celebration as DWB#55 would have us believe:

Part one of **Dragonfire** was, according to the Radio Times, the programme's 670th episode, which means that if Season 26 does comprise of 14 episodes then that will bring the tally up to 700 episodes. Add to this the fact that Season 26 is the last of Sylvester's current contract, plus Mark Shivas' recent comment that **DOCTOR WHO** is "safe for another couple of years" it doesn't leave much cause for optimism does it ? Fandom in general may see Mark Shivas as being **DOCTOR WHO**'s potential saviour, but personally I wouldn't trust him - or Jonathan Powell - as far as I could throw them !

Whilst it is reassuring to know that some of the most dreaded candidates for the next producer (ie: Peter Moffat and Gary Downie, both potential JN-T clones) appear to be out of the running, unless the newcomer has already been lined-up by Shivas or his deputy, Colin Rogers, he or she is going to be chosen with such haste, as well as being unable to trail JNT prior to taking over in full, that being plunged straight in at the deep end is likely to result in Season 26 being as clumsily made as Seasons 15 or 17, especially if one also takes into account Cartmel's Monty Pythonesque approach which lacked the depth or creative co-ordination needed to make Season 24 a success. Therefore it would be hardly likely to win back the viewers of old giving Shivas and Powell carte blanche to finally wield the axe which has been hanging over the programme for the past 3½ years now.

Despite this strong air of pessimism all is not yet lost. Publicity pays dividends and what is needed is for the Timelords to unleash another tuneless **DOCTOR WHO** cacophony upon the sensitive ears of the 'music' loving public prior to Season 25 and a new BBC Video release or two to keep the apparent revival of interest in the programme on the boil and, **more importantly** for those muddle-headed would be Spielbergs at Coast to Coast to stop dilly-dallying, cast the Movie Doctor, reap the benefits of public and media interest in the project and get filming this so-called "epic".

DOCTOR WHO's future is not only dependant upon media hype and the new producer but also Coast to Coast. The Movie Doctor must be cast - **and soon** !!

LET'S LOOK AHEAD

Shaun Franks, Leicester

I have been a **DOCTOR WHO** viewer since as long as I can remember and I find the prospect of a new season in a few weeks time an exciting prospect. The only thing that spoils this is the prospect that on these very pages - and in similar ones in other magazines - the season will undoubtedly be pulled to bits, culminating in more bitterness and accusation. Constructive criticism is fine and healthy but sadly it really has gone beyond that with us all arguing what we think of JNT, Bonnie Langford etc..

Okay, so we'll soon have a new producer but will it change anything and will it change **us** ? I fear not. Now that a new era is on the way let's pull together and regain some dignity in Fandom, put the somewhat hysterical outbursts of the last few years behind us and look ahead.

DALEKS "LACK DRAMATIC STYLES"

Nick Hurrion, Leeds (31-7-88)

Like everyone I am looking forward to the advent of a new producer, naturally hoping we all survive the "profound affect" of **Silver Nemesis** on the **DOCTOR WHO** mythos. In one way I do not envy whoever it is; the notion that he or she can produce "good drama" to satisfy all the people and groups in Fandom is about as likely as all the factions in the Labour Party agreeing to a 'credible defence policy'.

I would also like to take issue with Jonathan Simmons' letter (DWB#56). I'd have thought that a Dalek repeat season would hardly show the range of dramatic styles that **DOCTOR WHO** has used to any good effect, and even though the public supposedly love the malevolent pepperpots, I'm sure such a season would bore most people rigid !

EXCELLENT REFERENCE SERIES

Dr.David Carlile, West Midlands

In reply to Peter Anghelides, who asked for comments on In-Vision, it looks like being an excellent reference series. I think that the current balance of text and pictures is about right but if there is any conflict I think the text should have priority. The information is the important thing as there are now many sources of good pictures from the show's history. I'm not so sure about the presentation of the story summary. I can see why it's being done like this; a straightforward precis can be turgid in the extreme (as with much of DWM's archives), but in a reference source such as In-Vision the current style of the summary might well wear very thin on repeated reading.

MORE ON THE STORIES THAT WEREN'T!

Lyn Davies, Halifax

In the same vein as your **Operation Werewolf** feature in DWB#50, could you trace information on **The Killer Cats of Ginseng**, a six-part story which fell through at the last minute for the end of Season 15. It was because of this that the favourite **Invasion of Time** came into existence. Also **Incident on Zeta Minor**; a Master story by John Flanagan and Andrew McCulloch which would have opened Season 19 ? I think, coupled with any other scripts which never saw production - like Douglas Camfield's Foreign Legion story, Malcolm Hulke's **The Hidden Planet**, Pennant Roberts' **Errunella** and John Lucarotti's **Eric the Red**, to name a few - DWB would have an excellent feature, but only written in the same vein as the **Operation Werewolf** feature which had a comprehensive and detailed story breakdown.

ED: If a similar opportunity arises then we won't hesitate to use it !

PERCEPTIVE LETTERS

W. De Silva, London SE26 (7-7-88)

Congratulations ! You have secured a new reader. I bought home the **POWER OF THE DALEKS Photonovel** the other day, little aware of the DWB craftily concealed within. Needless to say I was very impressed and have already ordered several back issues. What surprised me a little was the on the whole balanced opinions of the readership in the letters page. Perhaps I had been indoctrinated by a diet of too much DWM and had expected highly opinionated, blindly critical propaganda. Instead, the refreshingly perceptive letters of such as Gary Phillips has ensured my continued readership.

TERMINAL CYBERMEN

Phillip Tricker, Suffolk (26-7-88)

I find myself looking forward to the new season though I will, no doubt, feel let down upon watching it as I have done for the last two series. Still, here's hoping...

Regarding the updating of the famous foes, new Daleks look pretty neat but, oh dear, the new Cybermen ? Their heads are certainly improved with the shiny chrome finish and slight modifications (though the new mouthpieces do make the Cybermen look as if they are in need of a shave!). However, the new 'jumpsuit', from what I can see of it, looks atrocious. I do **not** like the flared sleeves over the gloves, and the tubing around the lower forearm is held in place by, of all things, a terminal block making them look cheap and tacky.

NO MORE TIMELORDS RUBBISH !

Neil Vaughan, Hertfordshire (25-7-88)

Please, enough of this Timelords rubbish ! I realise that there might not be so much news in the summer but **three** whole pages (DWB#55) ?! Leave DWM and Smash Hits to cover this trivial nonsense. Anyway, this pop group seem to be sending up my favourite TV show and JN-T and co can do that far better !

THE RATINGS: A "FOLLOW-ON" THEORY

Mark Saunders, Dorset (31-7-88)

The ratings have been a great source of information and intrigue but in my view some of the compilations of figures at the end are misleading. The impact of the quality of each episode has a direct affect on the viewing figures for the following one. I would estimate a large proportion of the figures are affected in this way. For example, using last issue's Davison ratings, it may appear surprising how **Time-Flight** one managed to achieve such a high rating of over ten million, but I would say that this was due to the quality of **Earthshock** four which provided a 'follow-on' with more people tuning in the next week expecting more of the same. Subsequently, **Time-Flight** two dips to 8½ million as many viewers were presumably disappointed with **Earthshock**'s successor. If you apply this theory to the rest of the ratings it goes a long way to explaining many anomolies. As well as time of year, time of day, the programme scheduled opposite etc., I think the 'knock-on' effect is a major modifier which hasn't yet been mentioned or discussed.

'DWM' IMPROVING

Daniel Blythe, Kent (1-8-88)

Regardless of whether JN-T's successor is good or bad, DWM will doubtless heap praise on him/her to the hilt. The magazine has been improving, actually, but their glaring errors still annoy me. In last month's issue we are told that Ian Stuart Black is the only writer to have two successive stories, Gary Russell conveniently forgetting Chris Boucher (1979), David Fisher (1978) and Christopher Bidmead (1981/82). Also the Magazine still contains sentences which not only have bad style but also obvious grammatical errors. I hope they rectify this situation soon. I'm glad to see DWB's written style has improved with its content, now all someone has to do is tell Andrew Cartmel to stop writing for five-year-olds - or even just to stop writing - and we'll all be happy.

'DWM' IN ASCENDANCY

Simon Colenutt, West Yorkshire (3-8-88)

After the rise in standards of DWM prompted by John Freeman, when will DWB print a 'DWM in Ascendancy ?' article ? Preferably not written by John Jeffrey.

ED: DWM indeed appears to have undergone extensive surgery with John Freeman and his first issues have shown signs of recovery after the ailing Sheila Cranna days. Certainly if you ceased buying DWM during this period you should think about giving it another try - you might be pleasantly surprised...

GIVE MORBIUS COMPLETE TRANSPLANT

Stephen Carlin, Northern Ireland (2-8-88)

I recently wrote to BBC Video enquiring where complaints concerning the edited version of **The Brain of Morbius** should be sent and the finger was pointed to the **DOCTOR WHO** Office. At the moment the full-price version has not been deleted but once **The Brain of Morbius** is released on the budget label there will be no turning back: all fans wanting to see a **full** version of this story (**90** minutes as opposed to 60) should write to the **DOCTOR WHO** Office care of the BBC TV Centre. Naturally letters should be polite as well as explaining why the full length version would probably do better than a re-release of the edited version.

WHY ARE SO FEW FANS FEMALE ?

Jeremy Spencer, Cheshire (1-8-88)

Yet another very good DWB (#56). I thought the Readers Survey Poll was very interesting but somewhat sad to see that only 210 people took the time to enter. Interesting also that apparently only 3% of the voters were female. I think this reflects the general situation throughout Fandom. What I often wonder is why there are so few female **DOCTOR WHO** fans and why they are attracted to the show ? Perhaps the female DWB readers could answer this one ?

AN ANSWER (?)

Eleanor Langford, Kent (26-7-88)

I have never written to a **DOCTOR WHO** periodical before but after a friend showed me some back issues of your fanzine I was so shocked and annoyed that I had to write in.

After reading so much JN-T bashing, both in your comment columns and your letters pages, and also in supposedly objective news reporting, I can only hope that you print this letter to redress the bias slightly. I am angry at the way your magazine has attacked Mr.Nathan-Turner and his employees with much rancour; he is not the show's best producer ever but he has produced some memorable, classic stories and has surmounted the occasional lapse to prove himself talented and innovative. The vitriolic attack in the WhoChat column (DWB#45), for example, is at best subjective - many people do **not** consider Adric and Mel to be the worst companions - and at worst inaccurate - the 14 episode affair was completely out of his hands as was the hiatus.

Subsequent issues provided more examples of this unfair attitude, such as the claim that the BBC "rigged" an Open Air programme; a vague and unfounded supposition that JN-T cannot bear the thought of a successor; and, worst of all, a petty and self-righteous "campaign" to oust the man from his job ! This kind of thing is dangerous and stupid, giving fans a bad reputation: I am sure JN-T treated it with the contempt it deserved and that his departure was planned in advance anyway, for if I was an intelligent BBC employee I wouldn't let the rantings of some tin-pot fanzine influence my career.

Also, looking back over the issues, you seem remarkably inconsistent, especially with regard to your attitude towards Eric Saward and to Pip and Jane Baker. The latter's first two stories are reviewed quite favourably in your magazine and yet subsequent issues slate their work mercilessly. I have encountered, and been irked by, criticism of these writers before, especially with reference to Season 23. Personally I found **Trial of a Time Lord** to be entertaining and well-written; despite the occasional flaw like the tacky robots in the first story, I think it's a contender for best season ever - no sci-fi series is perfect after all. People criticised it, especially the Bakers' contribution, for being too complex and muddled, and for having too many long words !! Well, if these narrow-minded individuals haven't got the sense or intelligence to follow a television programme with a few complexities then I pity them. I hope the next producer continues to employ the Bakers, and JN-T's other superb new finds like Andrew Cartmel and Steven Wyatt and Chris Clough, who made Season 24 so entertaining and innovative.

I hope this letter sees print, all the more so if only 3% of your readers are female as claimed in your poll results. This didn't surprise me; with a few exceptions, sci-fi has always been the preserve of immature undergraduates, young businessmen and lonely, spotty adolescents who are too shy to talk to girls. I hope this situation is changing, and also that you are not so fervently biased against the next producer.

"PEOPLE HAVE A RIGHT TO COMPLAIN"

Christopher Allen, Sheffield (5-8-88)

It continually amazes me that people can object "on principle" to **Operation WHO.** Do they honestly believe that the people who pay for a service have no right to complain about shoddy goods ? What principle do they base this on, that incompetence should go unpunished, that talent is not a sufficient criterion for employment at the BBC, that the public should mindlessly accept what is spooned out to them rather than demanding the best from the people whose wages **they** pay ? I would genuinely like to know. As for the assertion by Maria James in DWB#51 that you were trying to take JNT's livelihood away from him, **DOCTOR WHO** wasn't created to provide him with the good things in life, nor anyone else. If, for example, Colin Baker had used this argument, would anyone have supported him ?

Recently I launched a small campaign of my own aimed at drawing attention to the disgraceful lack of a televised tribute to Patrick Troughton. Letters were sent to Open Air, Points of View and RSVP (ITV's teletext service). The latter was shown and generated a favourable response. Predictably the letters sent to the BBC vanished forever. It seems they are too embarrassed to even mention him. Sadly, after the Open Air let-down (DWB#48) and the editing of the Did You See report (DWB#50), it seems that the independent networks are now the only platform for fans to express honest, critical opinions about a BBC programme !

ED: If you receive teletext, 'RSVP' can be located on page 223 of Oracle.

BACK IN ISSUE 55 WE INVITED READERS TO WRITE IN WITH YOUR SUGGESTIONS FOR YOUR IDEAL 'DOCTOR WHO' REPEAT SEASON, COMPRISING EITHER OF ONE OR A SELECTION OF STORIES WHICH COULD SUITABLY REPRESENT THIS SILVER ANNIVERSARY YEAR. THIS REQUEST WAS IN ANSWER TO MANY READERS NOTING THE APPARENT NEED FOR VINTAGE REPEATS AND 'DWB' HAD INTENDED TO AMASS THE RESPONSES INTO A SPECIAL CAMPAIGN TO THE BBC. HOWEVER IT WOULD SEEM 'DWB' HAS OVERESTIMATED THE DEMAND FOR REPEATS AS ONLY A HANDFUL OF IDEAS WERE SUBMITTED AND WE CAN ONLY CONCLUDE THAT WE WERE MISTAKEN AND THAT IN FACT ONLY A SMALL MINORITY OF YOU ARE INTERESTED IN SEEING 'DOCTOR WHO' VINTAGE REPEATS THIS YEAR. THIS CAN EITHER BE ATTRIBUTED TO THE FAN VIDEO NETWORK HAVING SPREAD TO THE MAJORITY OF FANDOM OR, MORE LIKELY, THE CURSE OF 'DWAPATHY' IS STILL GOING STRONG ! WHATEVER THE REASON HERE IS A SELECTION OF IDEAS FROM READERS WHO CLEARLY CARED ENOUGH TO PUT PEN TO PAPER AND TO THEM WE APOLOGISE FOR NOT HAVING THE NECESSARY FEEDBACK TO FOLLOW-UP THEIR EFFORTS WITH THE MOOTED CAMPAIGN...

ROBERT GAIREY, Heath, CARDIFF

The summer of 1982 saw the repeat on BBC1 of Jon Pertwee's **The Curse of Peladon.** What better opportunity now, in the 25th anniversary year, to follow this up with its vastly superior sequel. **The Monster of Peladon** has everything: a beautifully crafted, complex (but not over-complicated) story line which subtly raises issues relevant even today; an intelligent script whose dialogue (unlike that of today's efforts) does not insult the intelligence of even the most discerning adult viewer; a rich array of marvellously developed, three dimensional characters who, unlike the likes of the Chief Caretaker or Ace, are fully credible; and uniformly fine acting from regulars and guests alike.

The story is of course also full of different kinds of monsters and therefore would appeal to the young as well as keeping within the programme's traditions. The Ice Warriors are very much in evidence, back in their traditional villainous role and makes up for their muted, reserved involvement in **Curse of Peladon;** they are clearly shown to be a force to be reckoned with.

As well as monsters there is plenty of action (though no gratuitous violence) to excite the viewer: mass battles, chases and a superb fight sequence at the end of episode four. The story unfolds at a cracking pace with more than enough activity to justify the six parts allocated,' aided by the fact that there are two distinct stages in the plot: Episodes one-three - The miners versus Ortron and his guards; and episodes four-six - All Peladonians versus Azaxyr and his Ice Warriors. Thus the story does not (as so many six-parters do) sag in the middle and the Ice Warriors are not overused. Furthermore the cliffhangers are well handled, particularly to parts two and four. Perhaps, like its predecessor, it could be repeated in 45-minute segments ?

JON MILLER, Chatham, KENT

1) **The Daleks** - this would pull the viewers in and probably the best of the remaining black and white stories,
2) **The Mind Robbber** - the best Patrick Troughton story complete in the archives,
3) **The Daemons** - the archetypal Jon Pertwee story,
4) **The Seeds of Doom** - a classic horror story that stands up as well now as it did then,
5) **Earthshock** - it's about time the Cybermen showed up in this series of repeats in their best story ever,
6) **Revelation of the Daleks** - this would round-off the season of repeats nicely and is the best (and only repeat-worthy) Colin Baker story.

Z.WAUGH, Delapre, NORTHAMPTON

I'd choose **The Stones of Blood** because it typifies many different aspects of **DOCTOR WHO:** it has scenes on Earth; scenes in (hyper)space; a powerful villain(ess); a race of monsters; a popular Doctor, a beautiful companion; and a real sense of purpose (ie; to find the Key). It was also the (unofficial) fifteenth anniversary story and a good one at that !

ALEX WILCOX, Ely, CARDIFF

I would choose **The Three Doctors, The Five Doctors** and **The Two Doctors.** Although I would prefer to see a season with one story from each Doctor's era this would last longer that Season 25 itself, so instead these three stories show all the Doctors but in only 14 episodes.

Secondly, there is no X Doctors story for the 25th Season so what better way to celebrate than with all the previous such stories ? Finally, a tribute to Patrick Troughton is overdue and this could be billed as a tribute as Mr.Troughton appears in all three stories !

PAUL HASSALL, Crewe, CHESHIRE

The sad fact is that William Hartnell is rapidly becoming the forgotten Doctor (in Britain especially) which in my opinion is a great shame. Like Troughton he is a truly brilliant Doctor and deserves to be seen by many more people, particularly the younger and newer fans, some of whom have **never** seen and probably do not know who William Hartnell is !

The Beeb should at least in this anniversary year be considering screening the first-ever story again, **The Tribe of Gum,** and also **The Daleks** as both these were extremely important landmarks in the series' history. I presume we'll be getting the usual BBC excuse that the new season will be running through the 25th anniversary date so the story running at the time will be considered the celebration adventure (JN-T's swansong I believe !). We can but hope...

TROY MOORE, Rochester, KENT

I would choose:

1) **The Daleks** - an edited version cutting out some of the long-winded bits,
2) **The Mind Robber** - the best Patrick Troughton story left in the archives,
3) **Terror of the Autons** - a good story and the sequel to the **Spearhead** video,
4) **Full Circle/State of Decay** - couldn't choose between them but they are two of Tom's latter day greats,
5) **Resurrection of the Daleks** and
6) **Revelation of the Daleks** - end the season as it started with the Daleks and if shown before Season 25 it would be a good warm-up.

I also think they should be edited to 1½ hour length films and shown once a day.

ALASTAIR HOOLEY, Twickenham, MIDDX

My advice to the Beeb is that they televise a selection of some of the shorter stories (eg: **Edge of Destruction, The Rescue, The Sontaran Experiment, The King's Demons**) so that the maximum number of stories can be shown giving as much variety as possible.

If the BBC ever **do** consider a tribute to Patrick Troughton then I think a screening of **all** his complete stories (bar **Seeds of Death**) is in order. However regarding Allen Dace's suggestion for a showing of **The War Games,** many of the reasons he gave cannot really be justified. The repeat season wouldn't just be for Fandom but all viewers and to televise **The War Games** would be limiting viewers not only to one Doctor but to a single story. People who don't normally watch **DOCTOR WHO** but tune-in for the nostalgia can't be expected to sit through ten episodes of the same thing.

ADRIAN HUDSON, Handsworth,SHEFFIELD

Allen Dace's idea for **The War Games** is noted but if we are thinking in terms of a small number of episodes then surely we should go for three shorter stories in order to keep the general viewer's interest. However we **are** still overdue for a Troughton tribute and I have a suggestion which would make for a consistent, 12 episode mini season of classic repeats. If we rule out any stories released on video, ones repeated already and those with a high violence content we could have:

The Mind Robber - With its five episodes running at only 20 minutes each it could be re-edited into a four-part story and billed as a (better late than never) tribute,

The Time Warrior would be ideal publicity for its imminent release on video,

The Leisure Hive which is just an excellent story and should have been repeated before now.

These stories should be shown over four days on BBC2 for the three weeks running up to Season 25.

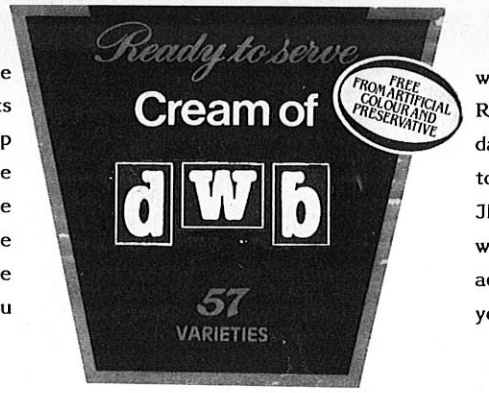
One story, of course, which cries out for a repeat is **The Caves of Androzani.** It seems a shame that it will probably never be seen again due to its rather violent plot and harshly realistic direction. This is a great pity because it is an excellent piece of drama by any standards and I can only hope that it might one day be shown as a late night repeat or cut together as some sort of TV movie. Whatever it would prove to the world that **DOCTOR WHO** was, and still could be, one of the best dramatic pieces of fiction...ever !

PAUL DUMONT, Fareham, HANTS

My personal choice would be **The Caves of Androzani** (we don't all own videos !). If JN-T has any say in the matter he should welcome a second display of the jewel in his crown. Presumably all the stories already cleared for video release and SuperChannel transmission are more likely to be repeated than others and of these I would also choose my childhood claustrophobic nightmare **The Ark in Space** (I missed a lot the first time round from behind the sofa !). Perhaps the BBC could attempt to re-edit **The Mind Robber** into four episodes if there is no five part slot available given the vacuous nature of part one and briefness of part five.

I don't think **The War Games** would be the perfect selection. A tribute to Patrick Troughton is overdue but **The War Games** is by all accounts no classic; a hastily written, overlong stop gap and only part ten is particularly significant in the programme's history. Being invited to watch more than four hours of grainy black and white, without the popular appeal of monsters (except in part ten) has fan appeal only and is **DOCTOR WHO** as minority viewing. Even then it does not appeal to this particular fan.

DWB has reached a milestone by becoming the first DOCTOR WHO fanzine ever to reach its fifth birthday ! Last XMAS DWB also notched up a unique achievement in reaching its fiftieth issue and what's more the following page (30) will be the ONE THOUSANDTH published !! These unique feats could not go ignored and so we have undertaken painstaking research to provide you with your very own DWB Collectors Guide. Reminisce with us over five glorious years, to the days when DWB cost a third of the price it does today, when we were on good enough terms with JN-T to be granted an interview with him and when the editor's taste in colours stretched to aqua blue and pea green ! Yes, it's all here in your value for money, fun-loving, soaraway DWB !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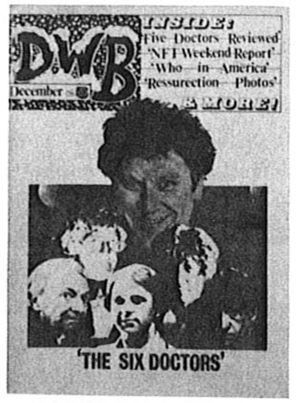
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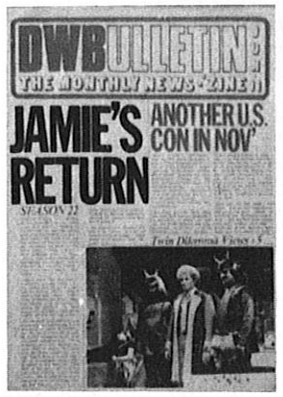
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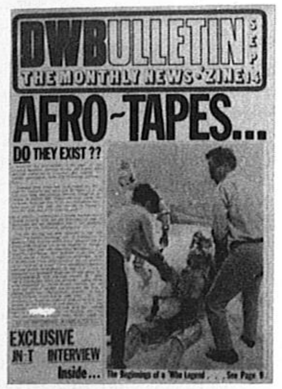
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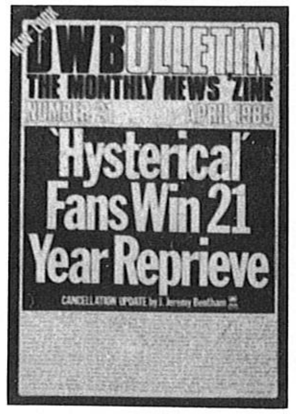
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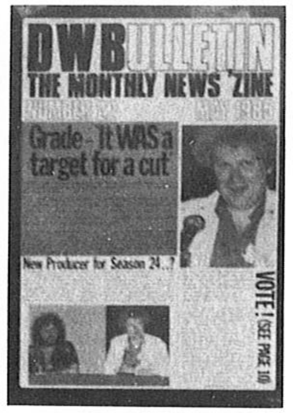
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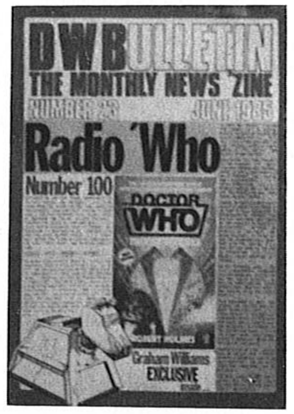
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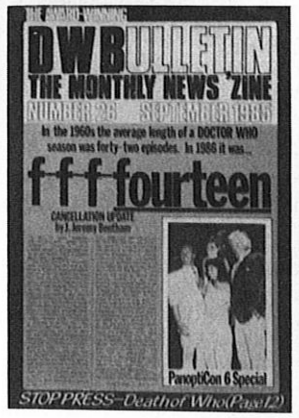
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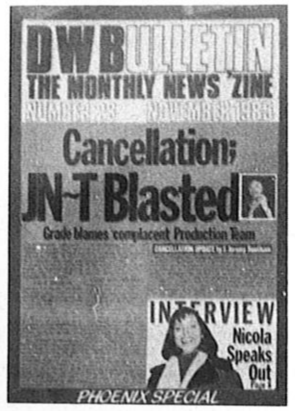
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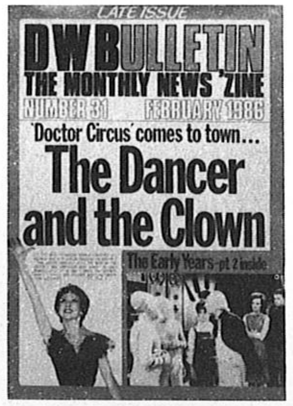
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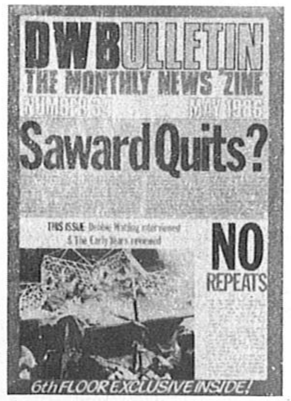
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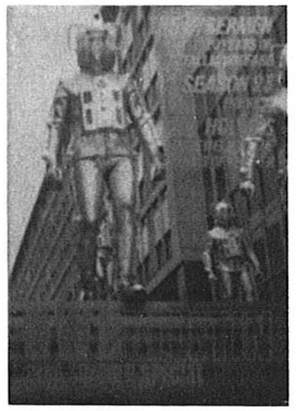

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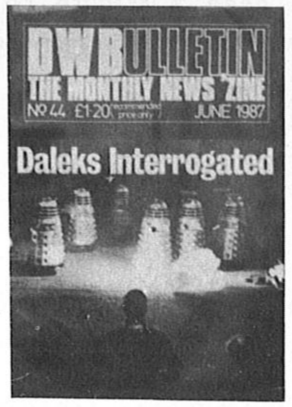
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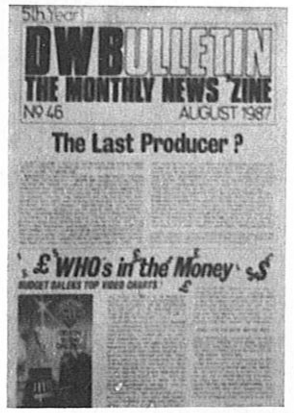
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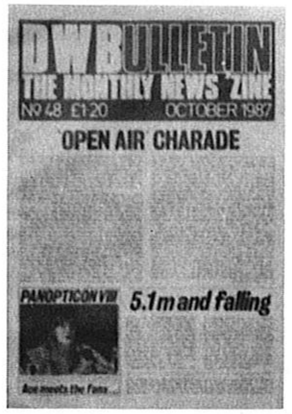
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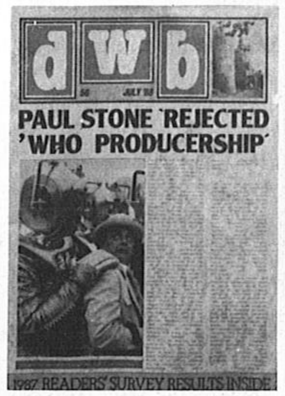
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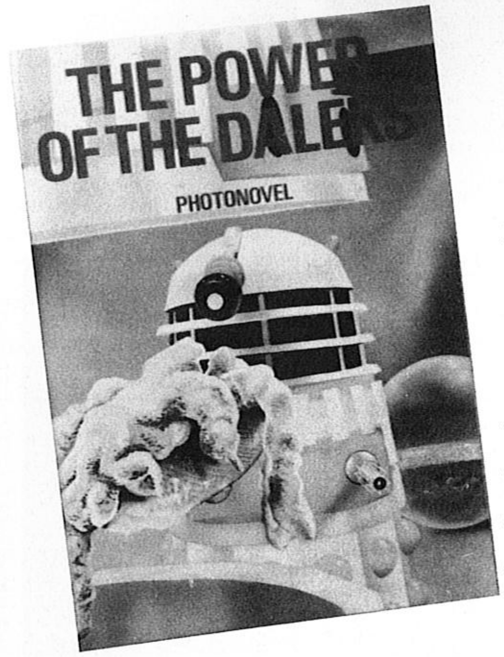
What some people have said about...



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"I am delighted the fan magazine DWB is publishing one of David's novels and dedicating the issue to his memory. It is good that he should be remembered for the pleasure he gave through his writing and to his many friends. One of those friends was the much-loved Patrick Troughton - to whom this issue is also dedicated" - *JUNE BARRY WHITAKER*

and...

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SPACE FILLERS

A RECENT 'Keep-Fit' issue of the London listings magazine Time Out included various entertainers extolling the virtues of their healthy lifestyles, and by some odd coincidence two Season 25 actors - with extremely varied professions - were featured side by side. (Courtney Pine plays sax in 'Silver Nemesis' while Tony Starr - who does a similar thing off-WHO - is, believe it or not, a long-time Dalek Operator of 15 years standing!):

COURTNEY PINE

'Well, food gets in the way a bit,' declares saxophone colossus Courtney Pine. 'Actually, I quite like the idea of tablets so you can have a three-course meal in about five seconds.' Choccy bars will do in lieu. Eating out usually means Caribbean restaurants: 'Yams, plantains, earth food generally is good for the muscles.' Courtney has also just bought a wok and is very good at burning delicious meals in it. Exercise? Sex and a flash ten-speed bicycle. He always takes swimming trunks on the road, but the only thing he does 'religiously' is sit-ups. As for health, he doesn't have time to be ill although he used to suffer from a lot of colds until he discovered the benefits of regular vitamin consumption. He tells us proudly that he now eats an orange a week. What a good boy.

TONY STARR

International male stripper Tony Starr, much in demand at gay clubs and hen nights, has been body-building seriously for the last year, before which he just 'dabbled' in exercises. To keep his 46″ ('on a good day') chest and 32″ waist in trim, he visits the gym five times a week. Tony started out using the Nautilus system, before progressing to 'heavy' free weights. 'I really push myself,' he says, 'it's like S&M in the gym.' As far as diet is concerned he concentrates on 'bulking up' and eats lots of protein-rich foods: eggs, fish, steak and chicken, and takes vitamin C and multi-vitamin tablets. Tony Starr is proud of his seven tattoos, which he had done at the rate of one a month after he started stripping for a living. He has two at the top of each arm, one on each calf, and 'a little red devil with a pitchfork on my bum'.

"Famous last words..."

OVER THE YEARS the Doctor's regenerations have provided the series with tear-jerking moments and equally poignant scripting. As it is the 25th year, let's take a trip down memory lane and relive those famous last words...

"No, you're wrong, it's not over - it's far from being all over...I must get back to the TARDIS, I must go at once !" (WILLIAM HARTNELL, 1966)

"Stop ! You're making me giddy ! No, no, no, no, no..." (PATRICK TROUGHTON, 1969)

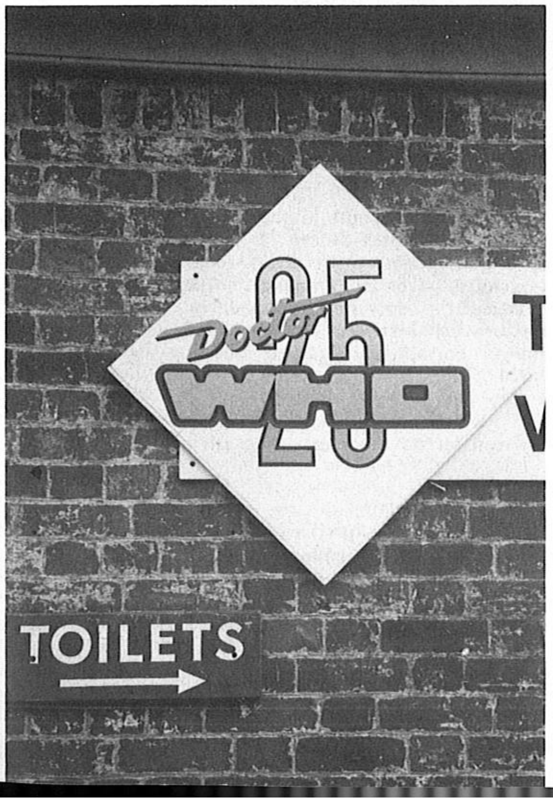
"Tears, Sarah Jane ? Don't cry, where there's life there's..." (JON PERTWEE, 1974)

"It's the end, but the moment has been prepared for..." (TOM BAKER, 1981)

"It feels different this time...Can this be death ?" (PETER DAVISON, 1984)

"Carrot juice ! Carrot juice ! Carrot juice !" (COLIN BAKER, 1986)

AND FINALLY, due to cutbacks the BBC has been been forced to rehouse this year's Longleat exhibition...



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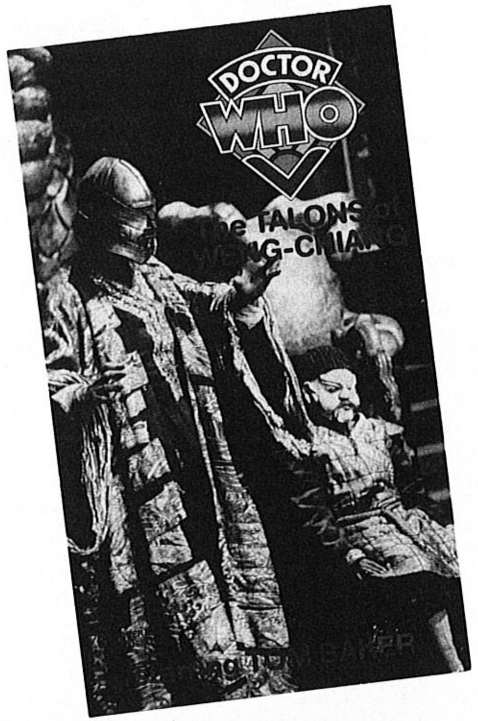
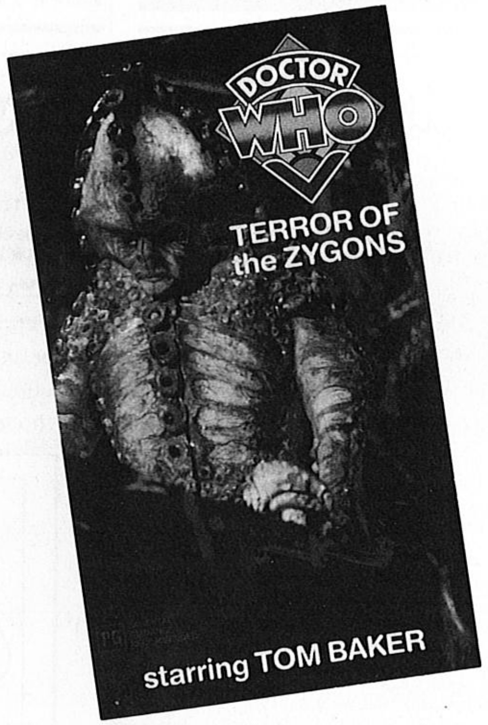
AS REPORTED EARLIER THE BBC HAVE DECIDED TO RELEASE 'TALONS OF WENG CHIANG' AND 'TERROR OF THE ZYGONS' ON VIDEO WITH THEIR CERTIFIED 'PG' RATING. AS A PRELUDE TO A REVIEW OF THE FIRST SEASON OF THEIR 'IN-VISION' PROJECT, EDITORS PETER ANGHELIDES AND JUSTIN RICHARDS CAST A WELL-QUALIFIED EYE OVER THESE TWO EXCITING STORIES AND EXPLAIN WHY THEY ARE TAILOR-MADE FOR TRANSITION INTO THE VIDEO MEDIUM...





TALONS OF WENG CHIANG (PG) reviewed by Peter Anghelides
(Released November 1988, Running time: 136 minutes approx)

Overseas markets seem to have done rather well for **DOCTOR WHO premières: The Five Doctors** showed up sooner in the US than in Britain as the BBC wanted to save the story as part of its Children in Need Appeal that year, and **Talons of Weng Chiang** and **Terror of the Zygons** have been on Australian shelves well ahead of us too.

It is appropriate that the BBC are making the tapes available for the 25th anniversary, but why have they been so reluctant to make them available up until now ? Perhaps a reluctance to see it given a PG (parental guidance) certificate rather than a U ? Perhaps an unwillingness to cut it, despite previous examples of scissor-wielding bravado ?

There is plenty of cause for speculation, especially in **Talons of Weng Chaing:** There is the scene when the Doctor breaks into the opium den with the piece-of-paper-under-the-door routine, which is arguably something the kids could copy. There are grisly sights of death on the river ("enough to make an'orse sick"), a knife attack on a cabbie or Chang being devoured by an implausible giant FX rat ! Or there are the sorts of things that got the show into trouble in Canada - a racist stereotype of the Chinese community, and the paradox of a more sexually-suggestive portrayal of Leela (despite the fact she is wearing more clothes than usual).

Whatever the case it appears the BBC have relented and PG it will be, and about time too for the serial is tailor-made for video release. The average video hirer/buyer is looking for a feature-length film to occupy an evening, and while you may want to argue that **Spearhead from Space** is a more obvious candidate for that category, think again about **Talons.**

The studio/location mix is excellent. In particular, the low-key lighting and claustrophobic fascination of the theatre scenes mask the usual giveaway quality of the video contrast ratio. There is plenty of well-cut studio activity and movement, plus resourceful and thoughtful cutting between close-ups and mid-shots. Memorably chilling is the look on Mr.Sin's face, to which we are privy throughout the story.

Furthermore, the pacing is very film-like. The mystery builds as the key characters are introduced separately - Chang, Jago and Litefoot, as well as the Doctor and Leela as we have never seen them before. There is an exciting chase through the theatre early on, yet plenty of time later for psychological insights as when - in the pathologist's house - the Doctor and Litefoot variously try to educate Leela.

In today's fourteen-part season, it is too much to expect that one six-part story take up almost half of it. And yet, in the first episode of **Talons of Weng Chiang** there is more happening in narrative terms than in the whole of **Paradise Towers,** for example.

This narrative depth may come from the contributions by Robert Holmes' co-author (to find out who see the forthcoming **In-Vision Talons of Weng Chiang** release...), but it also has a lot to do with Holmes' own talent for creating a recognisable and credible community and providing convincing and memorable dialogue. The Doctor muses on the Time Cabinet: "Fused molecules". Litefoot's response is "No, no, lacquered bronze"!

There is a real feel of a familiar Victorian horror setting, from small details like the plodding, procedural policeman ("their buttons are the brightest thing about them") to broader strokes like the Ripper legend.

As for the show's more recognisable **fictional** origins, one of them is underlined by more than just the Doctor's deerstalker: "Elementary, my dear Litefoot", says our hero, who has doubtless deduced that the professor's housekeeper is called Mrs.Hudson. Litefoot's opinion is rather different: "I may have had a bash on the head but this is a dashed queer story". And so it is, drawing upon the **Phantom of the Opera** too (with a singing scene to boot).

The only queer thing in the tape, however, is a mysterious overdub by Tom Baker as he enters the opium den, where the lip-synch on "Weng Chiang will show his hand again" is several seconds out. One of the more obvious joys of a decent video copy, however, is being able to appreciate the detail in the setting and direction, rather than picking the post-production to pieces.

Appropriately, the serial is the apotheosis of the Hinchcliffe era. Tom Baker and Bob Holmes are obviously enjoying themselves immensely as the rehearsal scene in **Whose DOCTOR WHO** demonstrated. It is familiar in its originality, has truly monstrous monsters and frightening new villains. And as one expects of the Hinchcliffe years, it is full of violent imagery like meat cleavers, and sexual ambiguity like the physical possession of young girls' life essences.

In other words it is a highpoint in the history of **DOCTOR WHO** and in the use of the six-part story. It never flags and it has a consistently good guest cast, right down to the minor parts like Patsy Smart's ghoulish riverside onlooker. This last point is true **despite** John Bennett's outrageous mandarin impersonation, or Michael Spice's bravely histrionic performance as Magnus Greel. And the cliffhanger episode endings are startling highpoints in the continuous 'movie' version, not implausible and easily-resolved requirements every twenty-five minutes.

I can think of no other serial in the show's history which works as well in this transferred medium. Beg it. Buy it. Borrow it. Enjoy.

TERROR OF THE ZYGONS (PG) reviewed by Justin Richards
(Released November 1988, Running time: 92 minutes approx)

Yes, it's here ! The details of the political and behind-the-scenes to-ing and fro-ing to get this video on the shelves may never be known, but now we'll at last be able to pay a tenner for some nostalgic thrills and shivers, who cares ?!

Of course, watching the video is never the same as seeing the original show. For one thing we know what's going to happen. This was a factor punctured to an extent with **Terror of the Zygons** anyway when the Raio Times blew the gaff on the carefully disguised persona of the monster even before the first episode went out. But given that we all know the story now, what's there to watch out for ?

Well, several points, not least the all-important question of what bits the BBC chooses to cut from this version. So far most of the BBC videos have been truncated. Obviously you always lose the beginning of episode reprises - most noticeably in **Spearhead from Space** where they were reshot from the previous week's ending. **Day of the Daleks** also suffered as the extended 'screech' into the end theme for parts one and two was cut, so we lost some carefully edited, rapidly intercut shots from the end of part one (a sequence ironically shown on the BBC's 50th anniversary extravaganza soon after !). Then there are the minor cuts - like the short sequence missed out from **The Five Doctors,** or the shots edited from **Pyramids of Mars.** And finally of course there's the massive surgery of **The Brain of Morbius** where good ol' Auntie plumped for the two-thirds length compilation.

So what are the prime candidates, if any, for exorcism from this particular gothic classic ? Perhaps a glance at the re-editing that went on before the show was aired in Australia might help to suggest scenes to watch carefully. Most obvious is the sequence where the false Harry lunges at Sarah with a pitchfork before falling to its death. This is actually a fairly lengthy and decidedly unpleasant scene and was cut down by the ABC to a couple of thrusts and a plunge.

But there are other gems too, for example when the pub opens and the landlord Angus screams horribly as the Zygon clobbers him, and outside Benton and a couple of squaddies stop their work on a jeep and rush inside the pub to help. Well, in Australia landlords of pubs evidently aren't allowed to scream like that so the sound was muted. Result - it's opening time and for no apparent reason at all Benton and co rush in for a quick pint of heavy !

Then there's the almost obligatory graphic strangulation scene. In **Zygons** the story nears its conclusion with Broton throttling the Doctor, at which point a UNIT unfortunate blunders in and Broton leaves the Doctor and has a go at him instead in gruesome style. But in the ABC version, as you've probably guessed, he's given the day off and Broton is allowed to throttle the Doctor all the way through. What ABC neglected to cut, however, is the later sequence where Harry and Sarah examine the soldier's body and conclude that he's beyond help. Many an ozzie must have wondered where the dead body had come from or how long it had been lying in the cellar !

But whatever the BBC in their wisdom decide to omit (if anything bearing in mind its PG certificate), there will still be lots to enjoy in **Terror of the Zygons.** It's not all gruesome garrotting. There's some terrific miniature work with the Zygon spaceship, for example, lifting majestically from Loch Ness to touch down realistically in a quarry, not to mention the opening shots of ocean rig Charlie being shattered and exploding under a full moon.

Douglas Camfield is hailed as one of the very best **WHO** directors and from this story you'll see why. The acting is of a consistently high standard and the photography - although not as beautiful as much of the **real** Scotland - is at times superb. Even short scenes like Munro's body being washed ashore, or when he staggers out of the sea with the sun shining across the water behind him throwing his figure into silhouette. Quite breathtaking.

Other good reasons to watch are the Zygons themselves, expertly costumed by Oscar-winning James Acheson; the UNIT team going through their paces proper for the last time; Tom Baker's expert performance as the Doctor; and not least because it's a rattling good story and one which differs in detail from its Target counterpart. The music by Geoffrey (Brideshead) Burgon. is also worthy of mention, swirlingly different from Dudley Simpson's more strident tones, and helps create and sustain a feeling of menace and danger.

Of course, the **real** reason why a lot of us will be buying the video is to find out whether the Skarasen monster can really be as bad as we remember and I'm afraid the answer is **yes,** it can ! However its shortcomings are magnified only because everything else in the production works so well.

But if you want to know **everything** there is to know about how **Terror of the Zygons** was made - everything about the footage that was left on the cutting-room floor, the lessons that Philip Hinchcliffe learned from the production, or the real reason why the Brigadier went to sleep in the pub - then you'll have to read the latest issue of **In-Vision** !

Doctor WHO Peter Haining
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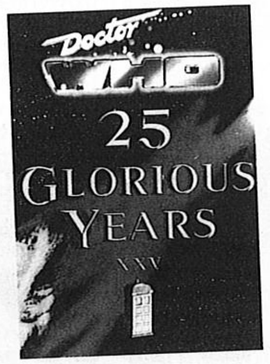

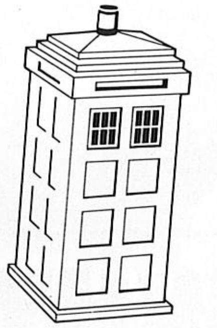

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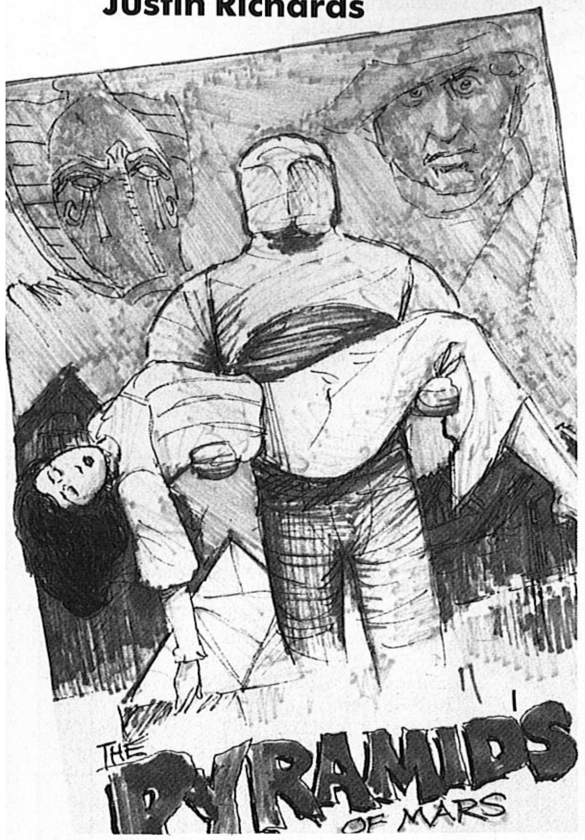
In Vision has just completed its first Tom Baker season, but was it a success? Where does it go from here? Toby Bernard spoke to the editors, Peter Anghelides and Justin Richards

IN·VISION IN·SHAPE?



Martin Proctor's design sketch for the cover of PYRAMIDS OF MARS

TOBY BERNARD: People have been talking about a fanzine renaissance, with the continuing success of DWB, and now The Frame, Private Who, and In Vision. What do you say to that?

PETER ANGHELIDES: Well, it's very flattering I suppose. I used to get letters saying 'Are you doing any more Frontier Worlds?' Now I get letters saying 'It's nice to see new faces producing quality fanzines'.

JUSTIN RICHARDS: I never got letters about BAWG [Black and White Guardian]. Well, not asking for another one...

TB: But In Vision has been well-reviewed everywhere...

JR: Not everywhere. There was a very fair review in Private Who recently, very polite. But the reviewer did say that he didn't like the small type, and the white gaps, and the dark photos.

PA: There were a number of dark photos in that issue of Private Who, weren't there?

TB: Are you responsive to criticism? Has it surprised you?

JR: Heavens, no. If anything, the fact that there was so much response was a surprise. Jeremy [Bentham] tells us the first season got more mail than the whole Space & Time project. One thing we do know that people don't much like is the plots on page 2. We were trying to avoid telling the stories all over again — what with synopses, and archives, and TARGET books. We were going to do TERROR OF THE ZYGONS as a local newspaper, but it would have taken ages to do properly and would have been a bit pricey. Anyway, the shorthand doesn't seem to work. So we're replacing them.

PA: We're printing some recording orders. It fits with our idea of the magazine being about the production of a television drama series, exemplified by Doctor Who. Not a 'wasn't it fab?' fanzine. And not just a review.

TB: What about those specific criticisms? The tiny letters and big white spaces?

PA: ...and the wiggly lines.

JR: Filling every space you've got with picture or text isn't good design. We want to look different to other Who magazines. So we use twenty different point sizes and typefaces, designed to fit the space available. We could fill the whole page with text, but that's a nightmare to read and people would complain there were no photos. We could cut the wordcount, but why leave things out? What we can't do is put the pagecount up, because that makes the whole thing very much more expensive. We estimated that there were, what, seventeen thousand words in ROBOT. That compares with the average Space and Time's eight thousand.

PA: I think we worked out that the last Frame had about eighteen thousand in 32 pages (with lots of photos). Yes, cost is a major factor. We spend an awful lot on the covers, because we think attractive packaging is important.

TB: Some were a bit disappointing.

PA: That was politely put. Yes, the artwork and photo mix wasn't a complete success. We've printed up the next four. We're particularly pleased with PLANET OF EVIL.

JR: They all say that.

PA: We would, wouldn't we. And each of those covers has six elements which need separate treatment. That's why, until next season, we haven't been able to afford colour on the back. We could have better black and white photos, but that would cost more. Wiggly lines — well, that's what you get with two of you doing layout three nights every month at 2am in the morning after six pints. I can see you're impressed.

JR: There are things we want to do but can't afford. After the production costs, the BBC copyright payment, the distribution costs... And do you know how much an advert in CT costs these days?

PA: We were going to do a big campaign. You know, "Informed. In depth. In Vision..." Or maybe "Inane. Inept. In Warwick."

JR: "Makes Space and Time look like a loose-leaf reference work...".

PA: Anyway, we splashed some cash on things like the solarised picture of Davros instead. And we still got letters saying 'isn't it a bit dark'? But how else do you give a familiar picture a bit more design 'presence'? There are other things we'd like to try, but we'll see. If sales go up, should we put the extra cash into better production, or more pages?

TB: More pages, I'd have thought.

JR: Well, the biggest hassle is time...

PA: And timing...

JR: ...time because we've got other commitments like our real jobs, and because it's a twelve-page issue every month... Between two people. We like to let authors get involved in the sub-editing of their stuff, and to talk through articles in advance.

Peter Anghelides and Justin Richards, the editors of In Vision (Peter is the one with his hair glued to the wall)

We have a lot of valuable input from Tim Robins, for example, when we meet him. There was one article for REVENGE, I remember, went to four drafts.

PA: The timing problem is the order of stories. We can't just skip one because we're short of material. We have to make sure we're never short. The book reviews didn't arrive in time for the Season 12 Overview, but we covered that with our 'scoop'. We interviewed Elmer Cossey — the first interview in fandom with a Lighting Cameraman, and the cameraman for GENESIS at that. The big interview for ZYGONS fell through at the last minute. But then we got some biographical stuff from composer Geoffrey Burgon instead. The Frame used a lot of pictures from STONES OF BLOOD very nicely in a centrespread which we would have used ourselves. But we don't reach STONES for ages. Justin's got a heap of location stuff for MARK OF THE RANI and REVELATION OF THE DALEKS, but...

JR: We got wind of an interesting photo from ROBOT about two days after the Season Overview went to print. But what use would that be now? Anyway, we've got a real snorter for ANDROID INVASION.

TB: But you've done well for interviews so far. Who have you got lined up for next season?

PA: Is that tempting fate? I suppose we can say that, among others, we're supposed to be interviewing Louis Marks next week...

JR: Peter wants to ask him about those tricky-action Daleks.

PA: ...and you'll be aware of the sorts of people we're in contact with who have expressed an interest in helping us again: Terry Nation, Christopher Barry, Barry Letts, Terrance Dicks, Philip Hinchcliffe. Incidentally, if there's anyone out there with contacts who can interview other production people from the seventies... contributors copies could be yours (big deal).

TB: Do you feel that referring forward to later stories is just dating the magazine?

PA: Absolutely. Space and Time, despite what everyone seems to think, has dated. Look at the first season, then look at Jeremy's Early Years book. Spot the difference. That's because more info came into public domain. That's true of In Vision. Why pretend it was all written in 1975? It is informed by a 1988 perspective. That's why we put a date on every issue.

JR: When you think about it, most of today's fans — who are, say, in their mid-teens — won't have personal experience of any series before JN-T. They may have seen some of the shows, but not in context... They'd know the plot for example.

TB: Is In Vision the way you wanted it?

JR: We originally talked about making it all one article, from conception through production to transmission and reception. That was something we discussed way back when with Tim Robins. We went to Tim as he'd been through all this before when he devised Space and Time of course. A great idea of his. But it would be too difficult to sustain monthly.

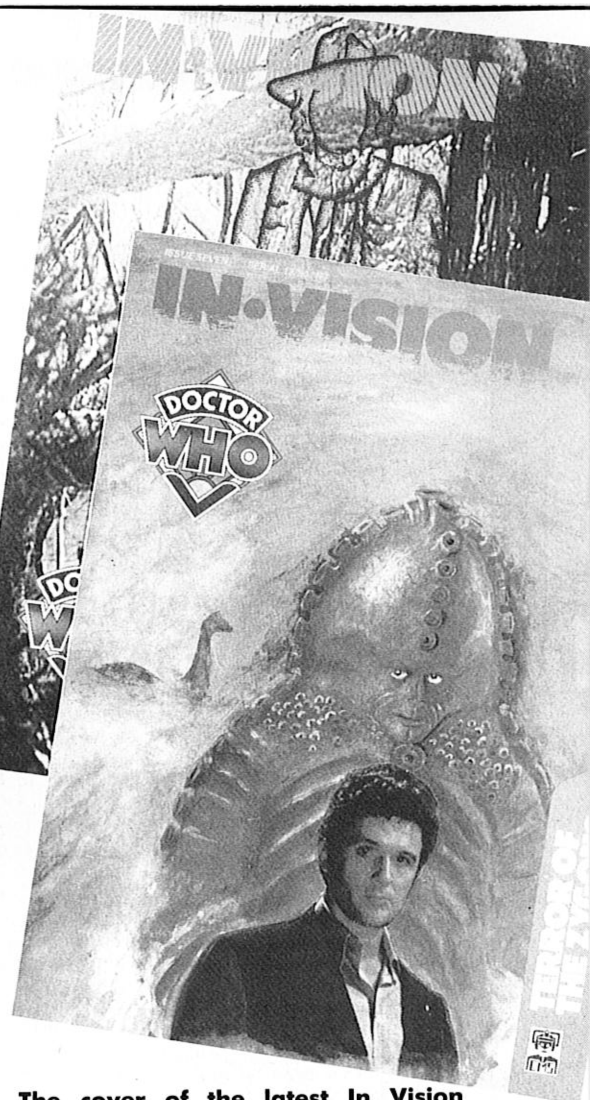
TB: What are the problems you still have?

PA: Wilkins.

JR: Oh yes, leader of the Guardians in REVENGE. Actually, no-one wrote in about that. We got a lot of complaints when we printed one paragraph twice in SONTARAN EXPERIMENT.

PA: Disappointing back page artwork.

JR: Mind you, we thought the one everyone hated (ROBOT) was really imaginative. And the one everyone loved we had our doubts about (ARK IN SPACE). So what do we know? GENESIS and REVENGE picked up a lot though. Having said that of course, the artwork we would have used on the back page of TERROR we've had to use inside for time reasons.



The cover of the latest In Vision release — TERROR OF THE ZYGONS and the forthcoming PLANET OF EVIL

PA: You can't go back and do any story again. We certainly couldn't, as some flattering correspondents have suggested, go back and do Space and Time.

TB: Apart from the interviews, how are you planning the next season?

JR: The text contents are mapped out, and we've commissioned a lot of the artwork too.

PA: We commission a sketch of required artwork these days, and then go for the whole piece. Martin Proctor, a smashing artist, has inundated us with sketches for PYRAMIDS, and has produced our colour cover artwork. He's done the ZYGONS front cover too. Marvellous.

JR: We've got Stuart Glazebrook interested too.

TB: Do you think there's a danger of the new big-name fanzines becoming too professional? Becoming more interested in themselves than the programme?

PA: I think this interview is probably a bit incestuous.

JR: Can you say 'incestuous' in DWB?

PA: We do the thing for the fun of it. When it gets like too much hard work, then we'd have to think again. There's more to life than Doctor Who magazines.

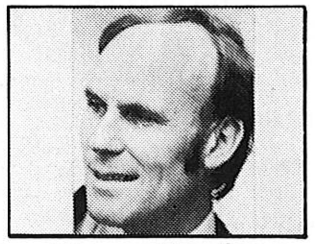
JR: Is there?

PA: Probably.

Peter Anghelides and Justin Richards — thank you

A D V E R T

Q:WHY DON'T THESE PEOPLE BUY IN·VISION YET?



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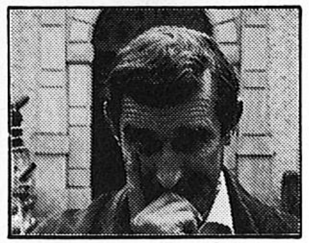

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IN·VISION

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ARK IN SPACE: limited reprint
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GENESIS OF THE DALEKS: SOLD OUT
REVENGE OF THE CYBERMEN: going fast
SEASON 12 OVERVIEW: being snapped up
TERROR OF THE ZYGONS: new in the shops
PLANET OF EVIL: in preparation

INTRODUCTION: IN THIS MAJOR TWO-PART INTERVIEW ERIC SAWARD GIVES HIS DEFINITIVE ACCOUNT OF THE TURBULENT FIVE YEARS THAT SPANNED HIS REIGN AS SCRIPT EDITOR, A PERIOD THAT SAW A DIVERSE RANGE OF STORIES - IN BOTH CONTENT AND QUALITY, TWO STARTLINGLY DIFFERENT AND GENERALLY UNPOPULAR DOCTORS, AND OF COURSE THE 'CANCELLATION'. FROM THEN ON THE PROGRAMME APPEARED TO BE ON A DOWNWARD SPIRAL AND CAME IN FOR ENDLESS CRITICISM YET THE ATTITUDES OF THE TWO MEN RESPONSIBLE FOR BRINGING 'DOCTOR WHO' TO OUR SCREENS REMAINED A MYSTERY. AS ERIC SAWARD RECALLS HERE, TEMPERS BEHIND THE SCENES WERE OFTEN HEATED. SAWARD'S VERSION OF EVENTS ARE FROM HIS OWN PERSPECTIVE AS FIVE YEARS AS 'DOCTOR WHO's' SCRIPT EDITOR AND INDEED HE ENDORSES THE EDITOR'S INVITATION TO JOHN NATHAN-TURNER IF HE SHOULD FEEL HE NEEDS TO REPLY TO ANY OF THE ISSUES RAISED OR PUT ACROSS HIS OWN ACCOUNT OF EVENTS AS HE SAW THEM.

SECRET

ERIC SAWARD

INTERVIEWED AT HIS HOME IN WEST LONDON ON WEDNESDAY, 27th JULY 1988

What was your working background prior to DOCTOR WHO ?
I was a freelance writer before I joined **DOCTOR WHO.** Before that I trained as a schoolteacher and before that I had numerous jobs which varied from working as an electrician in a theatre to working in bookshops. Many, many jobs; it's sort of a cliché writer's background really.

How did you get to the BBC ?
I started writing in my early twenties. I'd written short stories and a novel but wasn't happy with them. So I decided to try a script which I sent to the BBC radio drama department. Although the play wasn't accepted, I was encouraged to try again. So I wrote another which was called The Fall and Fall of David Moore. This was accepted and produced, and from then on I started contributing more and more material. I was lucky, I sold a lot of the work.

Which area of writing did you specialize in ?
I've always enjoyed writing thrillers.

So how did you progress into television ?
I had a telephone call from Christopher Bidmead who was then script editor on **DOCTOR WHO** (he'd phoned the editor of Saturday Night Theatre to ask him if he knew of anybody who he thought might be suitable for the writing of something like **DOCTOR WHO** AND I gather my name, along with others, was suggested) and he asked me if I would write a storyline for possible use in the series. So, in April 1980, I wrote what was basically **The Visitation** which he liked very much but John Nathan-Turner didn't. For some reason it reminded him of **The Talons of Weng Chiang.**

Did he view it as a regression into what had already been done ?
I think so. Whatever, he didn't like it so it was left at that. I then had a phone call from Chris around about October saying would I be interested in writing a scene-breakdown, which is what yoy usually do with a first-time writer because of the complexities of plot and structure; you want to see that things will pan out properly and how each episode will work. I was commissioned to do this and Chris liked it and for some reason John changed his mind so I was commissioned to write the full script.

Did you find it a daunting prospect to suddenly be asked to write for a television institution ?
No, it was just another job of work. I hadn't watched **DOCTOR WHO** in years.

So what were your memories of DOCTOR WHO at that stage ?
It's ironic really because I was living with someone many years ago who had two children and they used to watch **DOCTOR WHO.** It was the period of Hinchcliffe and Robert Holmes. It was amusing, fairly exciting and good entertainment.

What about the early black and white days ?
I have no recollection. I wasn't watching it in the '60s.

What inspired the storyline for 'The Visitation' ?
A girlfriend of mine was at college and we happened to be talking, one evening, about the second great plague period of 1665 in London she'd been studying. We were talking generally about the social conditions which had allowed the disease to spread. The Richard Mace character came from three radio plays I'd written for radio. I liked the character so I decided to include him.

After 'The Visitation' what came first, 'Earthshock' or your appointment as script editor ?
I delivered **The Visitation** script in January 1981, Chris Bidmead had left the previous December and Anthony Root had taken over to fill in for three months. I saw Anthony about the script as there were one or two small changes to be made (it needed to be tightened). I was then paid the second half of the fee and I sat back thinking Oh well, perhaps I'll get asked again one day.

Then one day I had a phone call from John Nathan-Turner quite out of the blue, asking me if I wouldn't mind coming in for a chat. So I went in and he asked me whether I'd be interested in script editing **DOCTOR WHO** for three months while Anthony Root was away.

The only story as far as I can remember that hadn't been commissioned at that stage was **Earthshock.** When I joined they were making the second studio for **Four to Doomsday.** Anthony Root was working on **Kinda,** a script I liked very much. I thought Christopher Bailey was a very good writer and I was sad I couldn't have used him more. The director Peter Grimwade was arriving in two or three weeks time and I recall the script was still in a bit of a mess. Episodes 3 and 4 were all over the place. This is no major criticism of Anthony; the solid bones were there but it was slow, plodding, over long and there was a great deal to be done. Anyway, that was my first task. Chris Bidmead had already commissioned most of the season before he left and John had commissioned **Castrovalva** himself. There was a story by Christopher Priest **(Sealed Orders)** which was the one which was rejected. John and I thought that the script wasn't working at all and that it was unsalvageable.

Earthshock came about simply because of the rejected Christopher Priest story. What had happened was I was supposedly leaving in July and we had decided the fill in story was going to be a Cyberman one. I had quite good memories of them and John agreed and invited me to write it. For some reason or another Anthony didn't return to the show so I was asked to stay on as well.

How did you conceive 'Earthshock'?
I wanted a very fast-paced story. I always thought the Cybermen worked well when they're confined in a claustrophobic atmosphere. I also wanted a fast-moving story that had thriller elements to it.

"WHY WE WANTED ADRIC DEAD !"

The added element that I was asked to include was, of course, the departure of Adric and John and I had discussed this at some length and strangely we came to a joint conclusion that he should be killed off. Basically it was for dramatic impact: it had been quite some time since a companion had died and because Adric was stubborn, difficult, even cocky, I decided that it wouldn't be a bad idea if he would spend the last part of the story struggling to do something that had already been pre-ordained and that his action, although heroic, was really for nothing. That's how he finished up on that wretched spaceship hurtling towards Earth trying to divert it.

It worked well. Peter Grimwade worked very hard on it, although I don't know whether he liked the script very much. Peter is quite like Graeme Harper; he is good at pacing stories which a lot of directors aren't - often scripts are under-directed. It saddens me that Peter had done so little direction for television since he stopped working on DOCTOR WHO - a great waste of talent.

Did you research into Cyber-history ?
I watched some of the old tapes to get a feel about them and remind myself of what they were like. I know the fans have always criticised John and I for bad continuity: butthere isn't continuity within the series itself. Other producers, script editors and writers have introduced various things that haven't followed through, in fact things that would be pointless if not impossible to alter or correct. I was talking to a group of fans about **Earthshock** once and such was their amazing knowledge of the show and their relentlessness in wanting to get **everything** right. The thing is I had a limited amount of time and I couldn't sit down and analyse each story with the intensity they had. You **can't** do it ! One fan pointed out some sequence which contradicted something in a 1966 episode ! I was gobsmacked ! DOCTOR WHO is a series of self-contained stories. The only continuity is the Doctor himself and his companion.

Why in 'Earthshock' did you let the Cyberleader esacape ?
I was tired of DOCTOR WHO villains being caught or killed. I wanted to turn it on its head. I also wanted the Doctor to be more vulnerable. I think in a way we were still resisting Tom Baker's last couple of seasons where I personally think the Doctor had become almost superhuman; he was indestructable. With Peter Davison playing the Doctor it was possible to reintroduce this element. Towards the end of the story all the Doctor could do was stand by and watch as the villains of the piece escaped.

Considering the mixing and matching of Peter's first season, do you think it succeeded in the end ?
Bits of it. No criticism of anyone in particular but I didn't like **Four to Doomsday;** I thought it was a poor story. John Black directed it with a tremendous amount of style and visually it looked very impressive. I didn't like **The Visitation** very much to tell the truth. I thought it was a little bit flat in the way it had been directed, much like **Time-Flight.**

Why did such poor stories like 'Four to Doomsday' and 'Time-Flight' get to commissioning stage ?
Four to Doomsday was almost completed before I arrived so I had nothing to do with it. With **Time-Flight** I had hoped to sort out the problem, but we never did. I'm not certain how clear it all was in Peter's mind. We talked it through. It was cut and rewritten by him and then by me in an attempt to sort things out but it never was very satisfactory. I think the direction didn't help much either. It was one of those things; we all ran out of time.

"JUST JANET AND PETER WOULD HAVE BEEN EXCELLENT"

You inherited Peter Davison but did you find it easy script-editing for his Doctor ?
First of all there were too many companions. Trying to write dialogue for four characters, when it should really be **two,** is murder ! If we'd just had Janet and Peter the contrast would have been excellent: a hard, spikey character in the way of Tegan; critical, curious, tenacious, all the elements that I think make a strong and inciteful companion against a weaker, much more vulnerable Doctor. Tegan was the best companion not because of good writing, but because of Janet Fielding's skill as an actress. Her performances in Christopher Bailey's scripts confirmed that. Personally, as producer, I think I would have got rid of Nyssa and Adric much, much sooner.

Nyssa was a very insipid and boring character anyway and it seemed pointless having her as a companion ?
I agree.

Season 19 was John Nathan-Turner's first as producer in his own right as he'd previously had Barry Letts to advise him. What were his ambitions at this time ?
Let's first of all sort out the executive producer function of Barry Letts because I gather there are rumours that John may become executive producer when he leaves **DOCTOR WHO** as producer. In BBC terms it's not a grand, exalted rank. The technical executive producer is the head of department - currently Mark Shivas. Barry Letts was put in simply because of his experience as a producer and director and also his experience of having produced **DOCTOR WHO** for five years. He was still there when I joined and his function was to read the scripts and make general comments. I think he used to review playbacks as well. It was a minimal role. It wasn't intrusive. Barry Letts was far too tactful for that.

Am I correct in assuming Letts was given the post because John was the first producer to come on to the show without a creative background ?
As far as I know that's true. He certainly had no experience as a director or writer. In fact John's general weakness still seems to be scripts.

Were there signs when Barry Letts left that left to his own devices Nathan-Turner would trigger a gradual decline in standards of the show ?
I don't know. The seeds of anyone's decline are planted long before it happens. I think his attitude changed **after** he had been confirmed as producer. Another element that creeped into his life was that he became involved in producing pantomimes. I personally thought he was much more interested in his pantomimes than he ever was in **DOCTOR WHO.** I mean, the effort and energy that went into those was far greater than went into the show.

"LOOKING BACK WAS A FAULT JOHN AND I FELL INTO"

Season 20 was your first complete season as script editor. How did you go about mapping it out considering it was also an anniversary season ?
I think that was John's idea to feature a past element in every story but it was something I wasn't very interested in. I mean, we had the Cybermen in the previous season and that had worked; but personally I wanted us to move on. Looking back it was a fault both John and I fell into. The season and the celebration failed because of wanting to relive history. I must say that this was done, certianly on John's part, to please the fans rather than the general public.

How did you go about commissioning the writers for that season ?
I wanted to work with Chris Bailey again because I think he has great ability. Johnny Byrne came back because of **The Keeper of Traken** which had worked quite well although I now understand Christopher Bidmead helped it along. It was difficult to get **Arc of Infinity** right - it was a very long and complex script.

Did you both research the known history of Gallifrey to get the continuity right ?
There aren't very many Gallifrey stories but we did look at thos in which it did feature. But again they were not consistent because Bob Holmes, who invented Gallifrey, was never very clear in his mind exactly what went on there. I think it was one of those sort of Friday afternoon inventions that were thought a good idea at the time ! Like so many things on **DOCTOR WHO** it never worked because it was not really thought through. Amsterdam came about because John wanted to go and film abroad.

Was Johnny Byrne told before or after he'd completed the script to include Amsterdam ?
he was told at the commissioning stage, but those foreign location shoots never worked because we could never afford to do them properly. You finished up running around the streets ! Amsterdam's a beautiful city - I lived there for three years and loved the place - but I had nothing to do with featuring Amsterdam in DOCTOR WHO.

Tegan was re-introduced in the most ludicrous fashion.
I can't actually remember the reason why she was going and then she wasn't going. Yes, it was not very well contrived.

"VERY FEW PEOPLE HAVE WRITTEN 'DOCTOR WHO' WELL"

Did you have a directory of experienced past writers who'd worked on the show ?
No, they don't exist. This is the sad thing about DOCTOR WHO - very few people have written it well. If you go back over the years you'll find it's the same old names that turn up. As far as I'm aware most of those old names, including poor old Robert Holmes, are now dead. You can't go back because they're not there anymore.

There are still some past great WHO writers still about, like Chris Boucher, Don Houghton and Gerry Davis. Didn't any of the 'old guard' ever send you storylines with a note saying "I wrote for DOCTOR WHO so many years ago, please consider this"?
Gerry Davis was interested. I remember meeting him about the possibility of doing a Cyberman story and he produced a storyline that I thought was not very good. Chris Boucher was approached, but that didn't work out either.

Moving on through Season 20 to 'Mawdryn Undead' and that notorious continuity error. How did you view people who made such a big point over something which to you might seem quite trivial ?
It sounds as if I'm having a convenient lapse of memory but I can't recall how the mistake was made. I remember at the time Ian Levine was used a lot for the background information. I'm not blaming Ian in any way at all, but I would have assumed at some stage he would have been asked.

'Enlightenment' was one of the better-received stories that season.
I personally didn't like the story very much. Again I didn't think it was strong enough and the casting was not very good and I think the direction again was a bit flat. It had imagination in it but I think that once you'd discovered where you were in time -

by the end of episode one - you really had nowhere else to go. **'The King's Demons' finished the season rather disappointingly, not least because of Anthony Ainley's portrayal of the Master who, by this time, was appearing to be attempting to send the character up.**

Again you see, I don't like the Master. Anthony Ainley's fine and did his best with what he had. If he was sending it up it wasn't greatly apparent, I mean, it's a very pantomimesque character. Anthony is not a bad actor and if he'd played more against the nature of the character it might have worked better. Anthony certainly worked hard and made the best of it he could.

So why ever did you keep bringing him back ?

Well it was John. He liked the Master for some reason.

Was there much disappointment when the final story of the season was dropped because of the scenery-shifters' strike ?

John, I think, was actually not displeased because it allowed him to get on with his pantomime. Peter Grimwade was obviously very disappointed, I was disappointed, but when you're told you're not doing anything there's nothing you can really say.

Was it called 'Resurrection of the Daleks' at that stage ?

I think it was. The reason why it was called **Resurrection** and the last one **Revelation** was because I was just playing off the fact that **Genesis of the Daleks** is the first book in the Old Testament and The Resurrection is the important bit with Jesus in the New Testament and Revelation is the last book in the Bible.

Who actually chooses the final titles for each story ?

It very much depends. Sometimes the author comes up with it or sometimes the original working title isn't strong enough. **The Visitation** was originally called **The Invasion of the Plague Men** which was me being silly. I was asked to change it, which I was delighted to do. **Earthshock** was originally called **Sentinel** as a working title.

So how did the title 'Earthshock' come about ?

It was a last-minute decision and a matter of what were we going to call it and I thought Well, if a spaceship's crashing into Earth it's obvious.

Can you remember any other working titles ?

I think the original **Black Orchid** was called **The Beast.** I remember seeing the original script for that and that was changed but I don't know whether that was Terence Dudley or John because that was agreed upon before I came (an improvement I thought). **Time-Flight** was called **Xeraphin** and I recall Peter, John and myself sitting in a pub trying to find a stronger title.

You tended to favour one-word titles ?

I don't think that came out by any real sort of conscious decision.

Getting Terence Dudley was quite a coup as he'd worked on Doomwatch with Gerry Davis and Kit Pedler and was actually approached by Verity Lambert 25 years ago to write the first DOCTOR WHO story.

I assume John got him because he'd worked with him in the past as a director. I know he was keen to use him - certainly initially - because of his background in things like Doomwatch.

"WE'VE ALL CONTRIBUTED IN FEEDING JOHN'S EGO"

It was around this time that DOCTOR WHO really started taking off in the States. At the first British convention yourself and John attended there was very much in evidence a blind attitude of 'JN-T is God' and combined with the American fans pandering to him so much at that time do you think it affected him ?

It did. I often thought about why I think John 'went off the rails'. Was it because of this adoration ? I think in a way that we all contributed to this in terms of feeding his ego. The fans certainly have. Perhaps if I'd been stronger when I was there and resisted much more I would have been elbowed much sooner but that might have been good for me. I think this has happened, especially in America where he seems to be idolised, but he wants it.

Didn't it get to such an extent that he actually had control over some of the US conventions; what guests were to attend, stories to be shown, etc.?

This is what I'm told. I never went to any of the American conventions so I don't actually know first hand what went on there but it was always said that it was a matter of keeping in with John, otherwise you didn't go. For a lot of people who went -such as the actors - it was an important source of income and an opportunity to be seen in the States.

Let's talk about 'The Five Doctors'. How early did your bid for a 90-minute out-of-season slot come through ?

My memory of it was it came through rather early. David Reid - who was then Head of Series and Serials - I think was much more sympathetic to the show.

Robert Holmes was your first choice as writer wasn't he ?

Yes, I wanted someone who had a great deal of experience and by this time I'd already watched enough old **DOCTOR WHO** tapes to realise that Bob Holmes was by far and away the best.

Was John happy to have Bob back ?

No, he didn't want Bob. He resisted each time I asked for Bob. I think he didn't like Bob because he frightened him !

Had you asked for Bob earlier

No, because I hadn't really discovered him. I knew his name and I began to watch the old tapes and I discovered the Hinchcliffe period and Bob was not only editor, he'd also written some of it. I then saw **The Talons of Weng Chiang** which I thought was absolutely **wonderful** ! It was **everything** I thought **DOCTOR WHO** should be: it was funny, it was exciting, it was cracking entertainment, a great adventure.

Did you see 'The Pyramids of Mars'?

Yes, I didn't like that quite so much. I know it's rated very highly but I personally prefer **The Talons of Weng Chiang.**

The next thing I saw of his was the Gallifrey story **The Deadly Assassin** and I thought that surreal episode inside the Doctor's mind was wonderful. It worked extremely well.

"BOB THOUGHT 'CRIKEY, A COUPLE OF REAL JERKS HERE'!"

Bob had his own ideas for 'The Five Doctors didn't he ?

I remember when Bob walked into the office. He came in - a big man, tall, ex-policeman many years ago - and he still had that presence. I think he looked at John and I and thought "Crikey, a couple of real jerks here"! He was wrong because he shouldn't have made it so obvious; but he was right in that we **were** being silly about what we wanted. John wanted the Cybermen, the Master and all the other bits and pieces that came into it, and Bob said "Forget it, the Cybermen are stupid, they don't work very well and I like creating original characters". John hated this because he hated being challenged. Still we asked Bob to continue and we said we'd commission him to do it but he wasn't certain he could make the story work. John was then furious Bob had the audacity to say he wasn't happy in this honest and outspoken way.

So Bob went off and wrote 14 or 15 pages of the script and I read then and to be honest they weren't very good. I don't know what had gone wrong, I mean, they were funny but it was ploddy and it was as if his heart was not really in it. I can't actually remember what was in it but it wasn't very good.

I then approached Terrance Dicks who had worked as an editor on the show and had written a few stories. He was prepared to cope with all these requirements and thrashed out the story and he wrote the script but as I think **The Five Doctors** showed it was excessive - it was too much.

Peter Moffat didn't exactly do it justice either but didn't John originally try to get an experienced DOCTOR WHO director to do it ?

I think he wanted Waris Hussein who directed the first **DOCTOR WHO.** It was very silly the way it went, I mean, he'd met Waris Hussein at a party and he'd said, so John told me, "I've invited Waris to direct the 20th anniversary story". Now Waris Hussein is directing movies in America, or at least he was, and Waris had apparently said - at least this is what John told me - "Yes, I'd love to do it", and John just sat around waiting for him. He tried to get in contact with him and he was not available and time was ticking by and it was getting sillier and sillier and sillier. It was apparent that Waris Hussein was not remotely interested.

Wasn't Douglas Camfield also approached ?

Douglas hadn't said no. Douglas was like Robert Holmes, very much of the old school. I had lunch with Douglas not long before he died and he was quite bitter about the way he'd been treated, I mean, he'd done a lot of work on **WHO** and he'd shown interest when John took over but had been very dismissive about using Douglas Camfield. He didn't want the 'old school' back. I think perhaps his original motive may have been honourable in as much as he wanted to inject new blood, but you also use some of the old talent as well; if people are good you just don't throw them to one side. It's a waste of talent, although Douglas Camfield never suffered from lack of work.

You must have got very frustrated at times when the effort you put into the scripts went out of the window due to John appointing lame, four-square directors ?

Yes, but you felt that consistently, people like Peter Moffat who I was very fond of and liked as a person very much, but he was unsuited to the work. He had no real sense of the pace that was necessary.

I think it's a tragedy that people of the calibre like Derek Martinus, Christopher Barry and Michael Briant - who were available and still are today - are consistently snubbed in favour of far less experienced directors like Nick Mallett and Chris Clough. In fact there have only been two real directors of distinction employed by JN-T; Graeme Harper and Peter Grimwade, and you could argue that he discovered them by accident.

John's first one, **The Leisure Hive**, was glossily directed by Lovett Bickford. It had tremendous style.

Did Terrance continually have to rewrite the drafts as new elements were added to 'The Five Doctors'?

Terrance delivered scripts that were a great shambles and a lot of work was done on it to try to keep the story. It was by no means Terrance's fault. He'd written it very quickly. It was very waffly with no sense of character and not really much sense of pace either. It was reduced and rewritten in a lot of the scenes and then there were problems with Tom Baker as to whether he was going to be in it ot whether he wasn't. Then John remembered film from a Douglas Adams story that hadn't been completed and we went up to a viewing room and looked through it and found the cambridge sequence which was useable. It was neutral dialogue and could be worked in with the idea of the fourth Doctor being lifted out of time. But that was just one of the many, many problems on **The Five Doctors.**

"WE SHOULD HAVE WRITTEN OFF 50% OF THE STORIES"

I think the jewel in your crown must be Season 21, although it did start rather poorly with 'Warriors of the Deep'. As a script did you think it contained elements for a good story ?

Well, to start with I have to say yes because there's a slight bit of conceit involved. Johnny Byrne had said he'd liked **Earthshock** and he thought that it had worked well and wanted to do a similar thing himself. I said "Fine, as long as you can make it different", so he went away and worked hard on the script and what came back was what you usually got from Johnny: very long episodes with lots of sets. I used to bore myself to death telling everyone who came through the door that you can have 12 speaking parts, possibly 25-30 extras and 10 sets as long as they're not too big. Anyway Johnny was briefed accordingly and he used to come back with these epic scripts and you'd then start hacking away at them, having to rewrite masses trying to keep the story.

You see, unlike Bob Holmes who used to give the writers a story and then rewrite it anyway because it didn't work, I would try to be faithful to the original story and try to make it work. That was my mistake. I should have rejected much more readily, which we never did and that was a mistake. John was very mean in terms of scripts - we should have written off 50% of what was ultimately transmitted.

Who decided on the Sea Devils' return ?

I think John offered that one. Again it was an old monster appealing to the fans.

Was that specifically why so many old monsters were returning, to 'pander' to the fans ?

A lot of them, yes.

So you must have had a task trying to condense 'Warriors of the Deep' into a workable script ?

Well, it wasn't workable was it ?!

I think it might have succeeded if the directing had been more competent and the lighting been less severe and the actors costumes had been tucked in properly at the back(!). I think the script in this respect might have pulled through ?

I wasn't happy with the script and I didn't like the way it was directed, but then, when you're not happy with the words it's not fair to turn around and say to the director "You rubbished it" because the director could then say "Well there wasn't much there to give".

I don't know whether you know this but Visual Effects wanted to pull the Myrka. The head of Visual Effects came into the studios and said "This is not up to our standard" and John got quite heated and said "You're not telling me what I can have in my programme and what we can't have in my programme...", and as you saw for yourself the head of Visual Effects was right; it should have been junked.

And what about the faux pas with the Silurians having their lights flashing on and off to indicate which one was speaking rather than being used as ray guns as was established in the Pertwee era ?

It's a problem with masks of knowing who is speaking. John was always concerned about indicating who was speaking and I assume that somewhere along the line they were told that they flashed when they spoke.

Like the Cybermen they also tended to say "Excellent" a lot ?

Yes, that was my cliché !

The next few stories were fairly gripping old-fashioned typed WHO beginning with 'The Awakening'.

Eric Pringle's story started as four episodes and I liked the idea very much. I'm very interested in history and old buildings so it appealed to me greatly, the sense of time being stored in inanimate objects like stone, and again Eric tried very hard - I won't discredit him there - he tried very hard - but it just wasn't working. I mean, it was unbelievable; they were all walking in and out of scenes for no particular reason. It was decided that he couldn't handle four episodes so John said "Fine, we'll cut it back to two episodes", which I was in agreement. The first re-written episode came in and it wasn't much better. I mean the aspects of the Civil War war games and the influence on the leader just weren't working and that was one story where I can honestly say that apart from the opening scene when they gallop into the yard, almost everything else was written by me. It was one of the big re-writes I did that I personally thought worked quite well.

Why didn't you try to get more storylines on the shelf in case of emergencies like this ?

It was a matter of commissioning and I had to get the producer's permission. I can suggest and John took a lot of my suggestions, I mean he wasn't **that** inflexible, but he was reluctant to charge too far ahead.

How much influence over the script-editing did he have? How much freedom were you allowed ?

When it came to rewriting the scripts I had total freedom because it didn't cost him anything. When it came to commissioning sometimes I was blocked, other times he did support. But it's not only physically what's done, it's the general attitude that becomes implicit in a relationship, that only certain things are allowable, and once that's established it's really just time to leave because you're not going anywhere.

What was your relationship like with John at this time half-way through your tenure as script editor ?

On a day-to-day basis it was a workable relationship. I mean we weren't always rowing, it would have been unbearable if we had.

I think, in spite of everything, he trusted me on the script side and I think in his own mind he was happy to leave it at that, but it was always an uphill struggle. You could never go in to John and say what you felt. You would have to think about it beforehand and that sometimes proved very difficult and therefore personally I felt things were uncomfortable. A lot of the time it was fine, there were no big hassles, but there was often a strong atmosphere; you could never be spontaneous, you could never say what you thought or felt, you always had to be guarded. Now, you can say that's life - everyone's like that - but when you work closely with someone you've **got** to be fairly spontaneous at times.

When I spoke to the writers the last thing I would have done would be pull rank on them because you can't have a working relationship with an actor, a writer, or anybody and spend your life shouting and moaning at them. If you aren't satisfied with what they're doing you **tell** them, but more importantly you tell them **why.** It's the art of criticism that comes into play, that it's practical, realistic and constructive. Now with John you could never ever have this sort of relaxed conversation. If he had made up his mind about something and you didn't agree he might not shout or moan, but he would leave you in no doubt that he was offended that you didn't agree with him and that's a very difficult situation to be in because you're constantly looking over your shoulder.

How easy was it to get Christopher Bidmead back for 'Frontios' because he really seemed to know how to make Peter Davison's character work ?

Yes, the story worked well. I sometimes found Christopher's stories a bit over-complicated but I think **Frontios** was probably the most accessible. I like Chris, he's very professional.

"PETER TOOK ADVANTAGE OF THE STRONGER SCRIPTS"

Coming to the end of his run it was pleasing to see Peter getting a few cracking stories two somewhat wishy washy seasons which didn't really give him an opportunity to get his teeth into the role.

Yes, the thing about the character of the Doctor is that there is a tendency to encourage the actor to make of the part what he does. I mean each actor who has played him has been quite different and they've all been quite strong personalities in their own right. Peter Davison played the person that he plays well, this vulnerable, youthful man, as well in his first two seasons as he did towards the end. Now you may be saying that the scripts perhaps were stronger later and he took advantage of that which is good.

I think he shone in the stories by the authors who knew his character best; yourself, Bidmead and, strangely enough, Robert Holmes who managed to imbue 'The Caves of Androzani' with all

of Davison's traits (and possibly more), although he'd never worked with him previously, and produced perhaps the definitive Davison story. Maybe he'd been following Davison on television ?

Well, yes and no. I think **The Caves of Androzani** worked well and it was certainly an above average script but I think Graeme Harper had a great deal to do with the impact of the story, and I'm not devaluing Bob because as I said earlier Bob is the best writer **DOCTOR WHO** ever had. I think his script was lifted by Harper's direction and I think the whole thing came together. It was a very good cast. But if you look at the story it was also very melodramatic; Sharak Jek was highly melodramatic and theatrical and in an actor less capable than Christopher Gable it would have been a mess - he could have been screamingly over the top ! A lot of the elements in that story, if badly handled, could have come out as an absolute disaster.

I sometimes wonder, in horror, how it would have turned out had Peter Moffat or Nick Mallett directed it...

It would have been flat. You saw what Peter did with Shockeye in **The Two Doctors.** Now Shockeye I think was Bob's best character creation in my time on **DOCTOR WHO.** I thought that Shockeye was wonderful and John Stratton was well cast so that was down to Peter, but the whole concept of what he was doing, I thought, was just thrown away, it was ruined.

Didn't you feel that Peter Davison was getting very confident towards the end of his run and that it was a shame he decided to leave when he did ?

Yes I did but I was never quite as down on Peter's performance as everybody else has been. I've always hoped in retrospect that Peter's three seasons of **DOCTOR WHO** will be seen for what they were. He was highly criticised - by fans only I must say, **not** the general public - as being wet and not very good. His version of the Doctor in his final season I agree it is notable he grew more confident in playing the part as time went by, but I think from **day one** - in **Four to Doomsday** - he was giving his best: he never ever blamed those around him, he never ever blamed the scripts, he never really blamed his directors though obviously he got to know some better than others, but he was a highly professional and I think very talented actor who did the best in the situation he was given and I think he's been grossly over-criticised for what he's done.

'Resurrection of the Daleks' eventually resurfaced but was it in a different form to your original idea ?

No. The only alteration was Tegan had to be written out. It had been lying around for about six months before I looked at it again and updated it. I hated that script and I noticed some fan wrote in to your magazine saying "How dare he say that - it shows what a rotten editor he was", or something. I couldn't believe it ! I'm **entitled** to say it's the worst script ever written for **DOCTOR WHO.** Why ? Because I **hated** the Daleks ! I watched everything that existed with the Daleks. I don't know why I sat through them - it just seemed like never-ending torture ! There were one or two I liked: **Genesis of the Daleks** I thought worked well so to say I hated them all was unfair, I didn't, but because I watched so much I watched them all in the wrong way. I should have just watched little bits and pieces, but by the time I came to write this I had problems in getting the plot together. I wanted it set on Earth and a villain like Lytton who wasn't going to be caught at the end. I wanted the Victorian warehouses with their lovely atmosphere. But the story never satisfied me, it was **never** resolved in my mind. I resisted the Daleks, which was a mistake, rather than riding with them as I did in **Revelation of the Daleks** which I thought worked much better. I thought that everyone tried hard, it was fairly well cast, the direction wasn't as strong as Peter Grimwade's or Graeme Harper's but it wasn't bad at all, but I personally never liked it very much and that's just my reaction because I wrote it and I'm not blaming anybody else but myself !!

One criticism of your debut Cyber/Dalek stories was that they seemed to be a pot-pourri of previous adventures.

Perhaps I'd taken it all on board subsconsciously, perhaps it's the fate of watching too much material that what you've seen you suddenly forget and it becomes incorporated into your story and you **think** it's yours. I've never deliberately copied anybody, I see no point in it. I like to see myself as being an inventive writer and I don't take any pleasure in stealing other peoples' ideas or dialogue or situations; influenced by them and learning from them yes, but not stealing them.

"DALEKS DRIVE ME INSANE WITH THEIR RANTING REPETITION"

Was having Davros in it your original intention ?

Yes, because after having seen these Dalek stories one thing I liked about Davros was he was a villain, a talking head, and he spoke and he was humanoid and you could give him straight dialogue. Two Daleks speaking I found painful. They can't sustain very much and nowadays it sounds silly. You can't have them having a conversation - there's no light and shade in them - whereas with Davros there is. He is evil, he is ambitious, he is vicious, but he can be funny too; he can crack a joke, he can come out with a witty line and you can build in to the character lines with much more light and shade and make him much more interesting. With Daleks you can't, **T-h-e-y t-a-l-k l-i-k-e t-h-i-s a-l-l t-h-e b-l-o-o-d-y t-i-m-e** !! It drives me insane with this constant ranting repetition and that's why I don't like them - at least I didn't for the first story. The second one I came to terms with them much better.

Why did you take them on again in 'Revelation of the Daleks' if you hated them so much ?

Because I wanted to make them work and also I'd come up with, I thought, a much better idea. I wanted to get away from the fast **Earthshock** type of story and very much wanted to get humour into it. Believe it or not when I wrote **The Visitation** the Richard Mace character was amusing because I remembered **DOCTOR WHO** as being amusing as well as exciting and it was the combination I wanted. Now John then was anti-humour because of Graham Williams and Douglas Adams and we were very much straighter and I think now, with hindsight, it was a mistake: we should have brought back that mix of humour and excitement really from the beginning rather than try and go straight. I wanted to mix humour and adventure and for me I think it worked in **Revelation of the Daleks.**

I also had a much better story. I'd read The Loved One by Evelyn Waugh where Mr.Jobel makes bodies look beautiful for their burial. It's a wonderful story and I thought That's what I want. I wanted all the hideousness the living often heap on the recently deceased. One of the reasons why the DJ was invented was to underline the sheer tat of what they were doing. There's this grotesque creature playing music and informing the sleeping dead of what they were missing, and to me in a way the DJ was a creature of enormous horror - although when we met him later in fact he's quite nice - but in the context of where he works it's acceptable.

You must have been delighted to have Graeme Harper directing ?

After what he'd done for Bob's, yes I was lucky.

How easy was it to get Graeme ? Did JN-T appoint him ?

Yes, John liked the adoration he received because of **The Caves of Androazani.**

But surely John should always have gone out of his way to get the best directors available for the programme, then he could supposedly have thrived on the endless accolades that he no doubt would have received as a result ?

No, because what happens you see is that Graeme Harper was praised first time out - like Peter Grimwade was praised on **Earthshock** - and John puts up with that because he lives in reflected glory (ie: "I appointed him, he was **my** choice..." sort of thing). Second time out Graeme Harper's praised but it's not only has John appointed him but also Graeme Harper's bloody good at what he does and that supposedly takes the edge out of John's adoration so it's "You won't come back again..." time.

Wasn't Peter Grimwade not coming back for 'Resurrection of the Daleks' because of some petty misunderstanding ?

Yes, he was booked to direct it but it was a silly, pathetic, painful incident. What happened was Peter took his production team and myself out to lunch (this was when we were cancelled because of the strike). We came back and John was ranting, screaming all round the building: "**Where** have they all been...**Why** didn't I come...", then the ultimate line: "**I'm** the person who books people in this place, **why** wasn't I invited to lunch...**Where** have you been without me...". I mean, it was unbelievably childish and the irony was that Peter was in the process of arranging to take John out for dinner one evening and that's what made it even more pathetic, but it was so, so painful.

"JOHN DID NOT RATE WRITERS VERY HIGHLY"

Didn't John object to you keeping Peter on the writing side for 'Planet of Fire' or was it forgotten by then ?

But Peter never came back to direct **Resurrection of the Daleks** when it was remounted ! I can't remember what stage we were at when **Planet of Fire** was written but you're more invisible when you're a writer and I think John didn't mind that so much. My feeling is that he doesn't rate writers very highly anyway.

'Planet of Fire' was another foreign location story. Did you ever go to any of the exotic locations yourself ?

I went on the recce for that one with Fiona Cumming who directed it. It was her idea to go to Lanzarote. She came to John and suggested they do a story using these volcanic landscapes and in a way Lanzarote was about the best location because of its wonderful volcanic area but unfortunately again it wasn't used to its best advantage as the writer wasn't allowed to visit the island. We went there along with Fiona's production manager and June Collins the production assistant and we were there for three days and I did say that Peter Grimwade really should have gone But he wasn't allowed to. Why ? Because John felt you just didn't let writers do things like that. For example when the Singapore story came up John and Gary Downie, the production manager, went there supposedly to do a recce but Robert Holmes should have gone because **he** was the writer. They'd been there a week and came back with what must have been a day and a half's video recording and some snaps of the same sequences because apparently Gary's camera had broken down!

Why was the Kamelion written out so abruptly ?

The Kamelion was a mistake, it never worked properly.

Turlough was quite an inventive character but as Mark Strickson has commented he soon tended to be ignored in the scripts ?

He was left out form time to time but it's the problem of too many characters again. To develop the character you require time and space and if you're fiddling about with two or three companions you just haven't got the time. It's extremely difficult and the companions always suffered most.

Were you sorry you didn't develop his character more fully ?

I would have loved to. Again Mark was a good actor and he was wasted. He was there for over a season and we just never managed to get around to him. I'd love to have given him a stronger story than his exit story like Janet Fielding had with the two Mara stories but it just never came about. He got as near as possible to a story of his own in **Planet of Fire.**

The American influence really became notable with the casting of Nicola Bryant. Had John planned all along that the next companion would be an American, was there much thought put into her character and did you put any suggestions forward ?

No. All the companions that were booked when I was there, although I was present for their readings, the ultimate decision was down to John.

Is it standard practice that the script editor never has a say in the casting of long-running characters ?

It very much depends on the relationship between the producer and the script editor. Ideally a thinking producer would speak to somebody or anybody about what he's doing, I mean it's good to bounce your ideas off other people anyway to see how they go down and what other people think. John doesn't, or didn't, work like that.

Let me tell you a little anecdote I was told. Apparently John was looking for co-production money in Australia and he wanted to do a story there and the reason why Tegan came in was because that's where he thought his hopes and future lay. That didn't materialise and the reason why the American then came in was because John then thought he'd be able to make one in America which he tried but didn't happen, and yes, Peri was there for that sole reason; to give it more American appeal.

The jewel in your script editing crown must have been 'The Caves of Androzani' though ironically it seems you didn't have to do much work, if any, on it anyway ? It was almost as if Robert Holmes had returned as script editor for one story it was so perfect.

No, I did virtually nothing. I wrote one scene and that was only because Bob wasn't able to do it himself and that was the one about that stupid bit of celery the Doctor wore. We wanted an explanation and I wrote the thing about its restorative powers and so on and it's ironic because that was quoted from one reviewer as being wonderfully classic Bob Holmes lines ! I can prove I wrote it too because if you go into the next room you'll see a typewriter called a Praxis 35 and that's where the word "Praxis" came from; I was sitting there thinking "What on earth can I call this...I'll call it Praxis !".

Was it always intended to use Bob again after you'd turned down his anniversary script and specifically for Peter Davison's regeneration story ?

I wanted to have him back, yes, that's ultimately how it came about.

Did you brief him or did he produce Peter's regeneration story totally off his own head ?

Because of the hiccups of the first meeting and because of his vast experience I said to him "Well, I know how much you dislike Cybermen and Daleks and everything else, this one you can have to do what you want with and the only thing you've got to write out is the Doctor at the end", and he said fine and we talked about what he had in mind. I wanted to give Bob as much freedom as possible without cluttering him up and went away and wrote the first two episodes which read well. We had a chat about those and then he went away and did the final two episodes, and that was basically it save for the bit I did but that's normal along the way.

Now, you say it was almost as if he'd returned as script editor because I didn't need to do any work on it. The script editor **shouldn't** rewrite people's material anyway ! It's only on programmes like **DOCTOR WHO** that he gets heavily involved on this as it's traditional and also because of the difficulty of finding writers who can do it.

And also to maintain continuity between stories ?

Yes, but **The Caves of Androzani** was almost a one-off, a bit like the Chris Bailey stories. On **Kinda** I did a hell of a lot of rewriting whereas on **Snakedance** I did virtually nothing and I was really pleased because I was able to talk Chris through some of the plot problems and so on and 99.9% of it was his. It worked well and **that**, to me, is the function of a script editor; he edits the script, he's not a rewrite man.

What about character continuity ?

They are minor corrections if at all. People aren't foolish, they look and they know that the Doctor can do this and can't do that.

But wasn't it strange how Robert Holmes came straight in and instantly heightened Peter's character ? Don't you think if Peter had been as strong all along he would have been far more successful ?

I don't want to undercut Bob at all but I think you're reading far too much in to that story. For Bob it was very much a routine story. It was a good, above-average script, certainly above-average for what I'd been involved in with the exception of the Christopher Bailey stories. I was so delighted it had worked well considering the minor hiccup we'd had at our first meeting and it was a delight to work with someone like that. You then had a combination of a good, well-written story directed with flair and energy and a good cast. Now, when you see that happen you get a good end result and that's what it should have been like more often than not.

"GRAEME HARPER COULD HAVE BEEN A DISASTER..."

So it was through luck rather than judgement that all the elements came together to make 'The Caves of Androzani' such a masterpiece ?

It was the luck of getting Graeme Harper because he was then untried and he could have been a total disaster but he wasn't.

Did Robert Holmes also write Colin Baker's introductory lines at the end of the story ?

No, I wrote that.

Why did Peter feel he had to leave so early on in his portrayal of the Doctor ?

Peter never saw **DOCTOR WHO** figuring as a major slice of his life. I mean he was a relatively young man of 30 when he joined and had already had success in other series. For him **DOCTOR WHO** was a chance to play a lead.

I know that when he was in Australia before starting his third season he was then quite confident about doing a fourth yet soon after his return to England it was announced he was leaving. Could this have had anything to do with JN-T wanting to turn the show around and make it more camp and glitzier and some have even speculated he even had Colin Baker waiting, literally, in the wings ?The only people that didn't like Peter were the fans, at least they're the only people who ever said anything. John, as you know, did react a lot to what the fans said and whether John had private thoughts about Peter's ability I don't know, you'll have to ask him. As far as I'm aware Peter left off his own accord. He said to me in his own mind he'd thought staying another year would not be of any benefit to him.

So you weren't aware of any power struggles that could have resulted in his hasty exit ?

None. As I said Peter was easy to work with and he coped with John as well as he could. I was only aware of them having one argument and that was when Sarah Sutton left and John was in one of his sulky moods because of an incident in the gallery and Peter was very angry that John wasn't coming down to Sarah's farewell. I mean, it was a glass of red wine and a piece of French bread, it was no big deal, but it was the attitude that was shown and Sarah had been in the series for two years and just to let her go without saying goodbye seemed to be rather rude. That was the only argument I was aware of them having which John recovered from quite quickly.

NEXT ISSUE: IN PART TWO WE WILL DISCUSS THE CONTROVERSIAL COLIN BAKER ERA, THE 'CANCELLATION', AND THE REASONS BEHIND ERIC SAWARD'S ABRUPT DEPARTURE FROM 'DOCTOR WHO'...

MARCO POLO
THE FORGOTTEN MASTERPIECE

A SAD TREND of the last few years has been the gradual relegation of the William Hartnell stories to the forgotten backwaters of DOCTOR WHO mythology. The greater majority of surveys and polls consistently vote most of the earlier stories into bottom positions, while even on TV itself in America the mass rerunning of every intact serial of the first two Doctors produced only ripples of interest from die-hard Whovians and poor ratings compared to those normally achieved for the Pertwee and Tom Baker incarnations.

The culprit is undoubtedly the passing of time. Place even the poorest of modern generation **DOCTOR WHO** stories up against an early '60s show and the technical values of the former will easily overwhelm the budget-starved efforts of the latter. A fact of life is that television has made quantum leaps within its own technology, bringing the mechanics of programme making far more in line with those of the film industry against which it has always sought to compete.

Furthermore, people's perceptions of an old show's quality are, if only subconsciously, irretrievably coloured by its technical merit. This is because the yardstick - the pointer to the "average" as it were - has moved on with all the technical upgrades so that even the dullest, most mundane episode of an imported soap opera will have more pace, more intercuts, more scene changes, and overall a much glossier look than all but the absolute best of programmes made twenty years or more back. Then, perception thresholds accepted black and white as the norm and, unconsciously, less use of film, less scene switches and even continuing recording as the norm. Faced with all this, black and white TV has no option but to accept its role as the poor relation of colour broadcasting.

Which is a pity, because it means the true appreciators of television's past will only be those with cherished memories or collectors with extensive video libraries, although even here it is questionable how many collectors regard their archives as precious jewels to be cherished for their intrinsic quality, or just as 'old curios' to be dug out for the amusement of others when occasion gives rise.

A PLEA FOR JUSTICE !

Cont'd overleaf...

The upshot of that introduction is a plea for justice for those yesteryear **DOCTOR WHO** stories which, if nothing else, ought to be remembered for establishing the programme's very solid groundbase and setting it on its course for the twenty-five years on air it has so far enjoyed.

Of that epoch-making first season, almost everything thankfully survives. The worldwide sales of the first two Hartnell years were unquestionably a factor in the preservation of their master negatives by BBC Enterprises, beyond the reach of the mass purges during the '70s. But one gap is very noticeable by its existence: the loss of **Marco Polo.**

If artistic merit and historical perspective had been worthier priorities in the preservation of old material, it is very likely **Marco Polo** would be safe to this day. Indeed it is a puzzle, for which a definitive answer has yet to be provided, as to why that serial, along with two other historically-based shows (**Reign of Terror** and **The Crusade**) were selected for junking, while others from those years (**The Aztecs** and **The Romans**) remained untouched.

As if to compound the 'crime', while some episodes have turned up from **Reign of Terror** and **The Crusade**, to this day - worldwide - not one segment of **Marco Polo** has been found. A creaking, tenth-generation soundtrack is the best that can be dredged up for those keen to expand their knowledge of this mysterious tale.

In curious contrast to the popularity verdicts foisted on surviving black and white stories, a mystique has evolved that any episodes which are lost must, therefore, be classics and so to be accorded higher status than their intact cousins. However, while not wishing to discourage ardent seekers, it is very likely that recoveries of, say, **Galaxy Four** or **The Savages** episodes will bring them impecunious verdicts down to earth with a bump. Again, though, among the exceptions will be **Marco Polo.** Just the return of one episode will be the evidence needed to prove, along with **Tomb of the Cybermen** and **Fury from the Deep**, its deserved classification as a **DOCTOR WHO** masterpiece.

But why ? What qualities did **Marco Polo** possess to set it above not only any other historical story, but also a vast swathe of its science-fiction counterparts ?

A PARAGON 'DOCTOR WHO' STORY

The answer: **everything.** From its writing to its casting, from its costuming to its direction, **Marco Polo** was a paragon **DOCTOR WHO** story.

> **"Now honest hands reap harvests of life,**
> **From the soil where death and evil reigned.**
> **And those who journey through the vale are heard to say,**
> **'Tis truly paradise today..."**

John Lucarotti's script for **Marco Polo** attained a peak in lyrical dialogue possibly only since matched by David Whitaker's **The Crusade** and Louis Marks' **Masque of Mandragora.** It isn't a poem set to drama, although it borrows heavily from The Travels of Marco Polo, rather the poetry is in the drama itself. Like a campfire storyteller, Lucarotti's characters use words that weave pictures to fire the imagination. "Sometimes it can sound like a musical instrument being played, or people talking, or even the calling of a familiar voice..." says Polo, explaining to Barbara the ringing cacophany of the Singing Sands.

Right from the outset, **Marco Polo** was crafted to be the showpiece story of the early **DOCTOR WHOs.** Unlike Anthony Coburn or Terry Nation's submissions, Lucarotti's dialogue needed little pruning or amending, being far closer in concept to the style and ambitions of the show envisaged by Sydney Newman.

A major plus in translating Lucarotti's words to the screen was the incidental music composed and orchestrated by Tristram Cary (see this issue). Thin and reedy, the combination of chinese woodwind and percussion instruments embellished the lyrical nature of the dialogue and bridged the more glaring scene changes (eg: from town to desert locations) with successions of haunting melodies to underscore the map animation showing the progress of Polo's party.

The sets too were a showpiece of the designer's art. Working to the admittedly small budget, Barry Newbery crafted an intricate jigsaw of set pieces, stage props, frames and backcloths that could, with the deletion or addition of curtains, fixtures and fittings, represent anything from a mountain way station to the Khan's palace at Peking. So great was the impetus to get the sets right that when the production team hit problems with them, recording was put back a fortnight and David Whitaker was hastily put to work penning a two-part filler, **The Edge of Destruction.**

Rising to the occasion, Waris Hussein directed the intricacies of this story with an even greater elegance than he had earlier achieved transforming a mundane cavemen adventure into something filled with mood and an alien eerieness. In this case his challenge was to make believable a several thousand mile trek from Tibet to China using one small studio and a couple of day's filming at Ealing. His success was remarkable using montages of scenes from the film studios with their larger provision for sets, live animals and the caravan props to suggest the scale of the journey, augmented with the closer knit scenes in the recording studios where tension could be sustained by the dialogue and by the fine performances of the actors and actresses, especially Mark Eden as Polo, Derren Nesbitt as Tegana and Zienia Merton as Ping-Cho.

At seven episodes **Marco Polo**'s physical length would be too long to sustain interest among all but the most dedicated of fans, were some miracle to result in its full recovery and subsequent screening. But viewed in two - possibly three - sittings, the genius of this work would quickly reveal itself. If anything, the one tragedy of recent years is the wasted opportunity of the story's novelisation by Target which reads more as a precis of the serial than as a faithful adaption of a quite unique teleplay.

To quote John Peel's 1980 review of **Marco Polo,** "All in all, if a single story could ever sum up for me the wonder of **DOCTOR WHO,** it would be this one. Gorgeous, fast, tense, funny and filled with character and feel for the period. **Marco Polo** is one of the true classics of television." - **Jeremy Bentham.**

The photographs illustrating these pages are off-screen shots taken at the time of the actual transmission of this story in Australia by a viewer who wishes to remain anonymous. Our thanks to him, and to Antony Howe and Dallas Jones, for bringing them to DWB's attention and allowing us to use them as the only on-air example of MARCO POLO known to exist. Featured are William Hartnell, Carole Ann Ford, Jacqueline Hill and Mark Eden as Marco Polo. Overleaf: Thankfully many colour shots from this story remain preserved and this BBC shot depicts the original regular cast relaxing with Marco Polo and Ping-Cho(Zienia Merton).

We end this special issue with another "plea"; NOT to forget that as well as being DOCTOR WHO's 25th anniversary year, 1988 ALSO notches up a quarter of a century of television's most famous and durable monsters - THE DALEKS !! This previously unpublished 1965 photograph depicts one of the "metallic nasties" (complete with castors!) in a corner of the 'haunted house' set from their third TV appearance in Terry Nation's THE CHASE.